DOCTOR WHO MONTHLY

NOV №70

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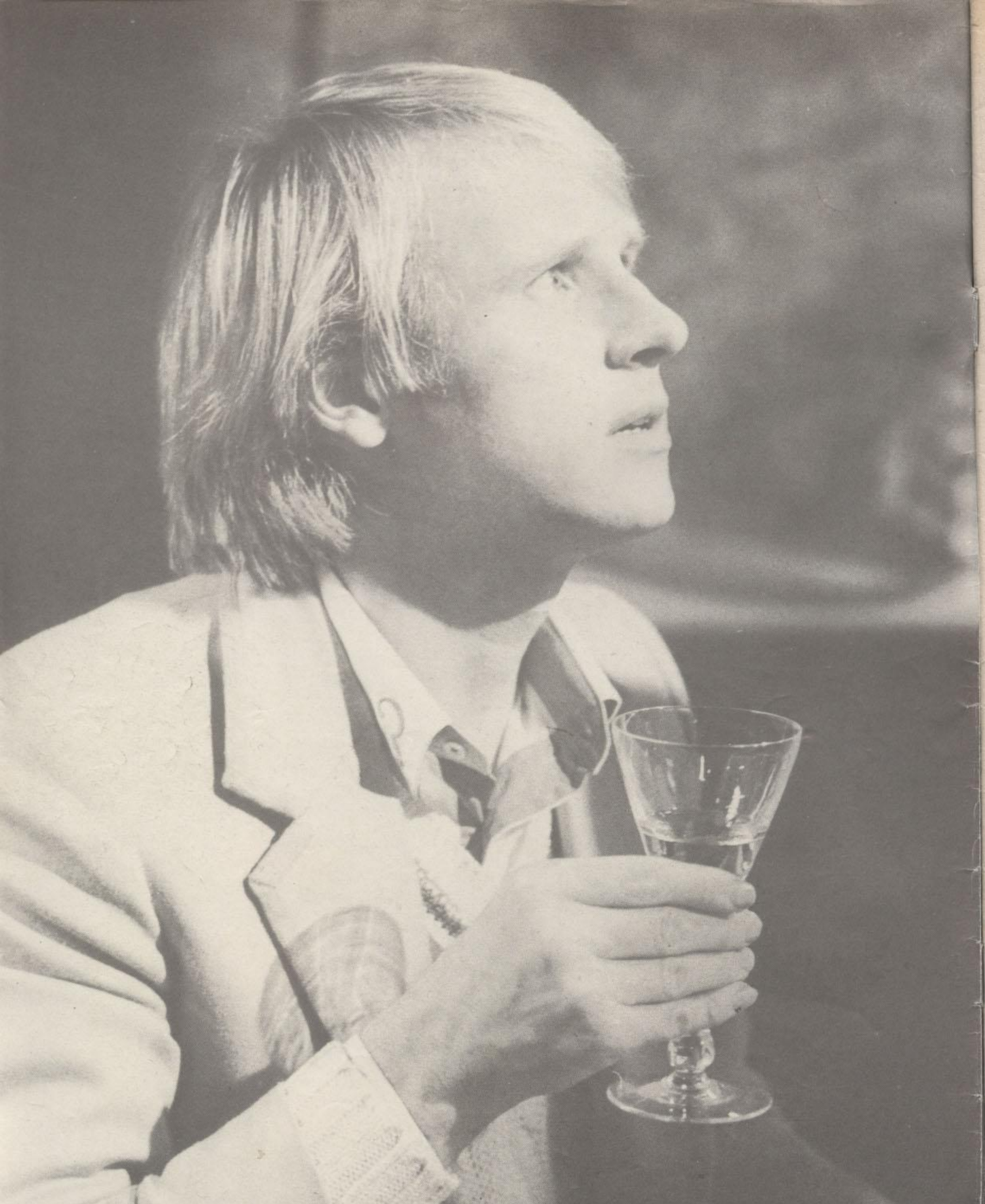
FEATURING BRITAIN'S BEST-LOVED SCIENCE FICTION HERO



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Top right: *The Doctor has considerable cause for concern in his latest comic strip adventure, The Stockbridge Horror.* Centre right: *A scene from the 1965 film* **Doctor Who and the Daleks.** *The Doctor, played by Peter Cushing, and fellow time travellers look out from the TARDIS onto a strange alien landscape.* Below right: *A couple of familiar monsters from the deep,* **The Sea Devils.** Left: *A toast to all our loyal readers from the Timelord himself,* **Doctor Who.**

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the GALLIFREY GUARDIAN

A CONVENTION FOR '83

1983 will be *the* year for *Doctor Who* fans. With the 20th anniversary of the programme uppermost in everyone's mind the biggest news to emerge so far is the BBC's recent decision to host a Doctor Who Convention to mark the event.

Although few details are available as yet the Convention will be a grand event held in the grounds of Longleat House which itself will be celebrating ten seasons playing host to the *Doctor Who Exhibition*.

At present BBC Enterprises, the body responsible for the Convention, are busy determining shape, format, organisation and dates for the event and although details are far from firm some notion of the content has been revealed by Terry Sampson, the Public Relations Head of BBC Enterprises, and John Nathan-Turner, producer of *Doctor Who*.

A Spring venue at Longleat, possibly April, is currently the target being sought. The Convention will be a large scale event with attendance numbers being reckoned in thousands rather than hundreds. To this end advertising of the Con will be international, extending particularly to the three English speaking countries who have shown greatest interest in the show – Australia, Canada and the United States of America.

Allowing for the proclivities of the English Spring most of the events will be held in the grounds of Longleat House under specially erected marquees.

No programme has yet been finalised but at a recent fan Convention in Birmingham Producer Nathan-Turner expressed the hope the BBC would be able to get to all the surviving Doctors as guests plus a wide range of companions and assistants from the show's twenty years.

A wide range of displays, side events and lectures are also under consideration and concious of the need to kindle the warmth of atmosphere usually associated with fan conventions it is anticipated that some provision will be made for fan facilities in addition to the invitations that will be sent out to commercial bodies involved with *Doctor Who* such as *Marvel Comics* and *W.H.Allen* (*Target Books*).

Formal advertising of the Convention has yet to be settled although Terry Sampson has promised that details as and when will be circulated to readers of *Doctor Who Monthly*.

To coin a popular catch-phrase, Stay Tuned . . .

THOUSANDS FLOCK TO CON IN AMERICA

Although the concept of a *Doctor Who* Convention is new to the BBC, to *Doctor Who* fandom such events have been commonplace since 1977.

However, even to seasoned convention veterans, the attendance figures for this year's PanoptiCon West Convention in Chicago, USA were staggering.

Over a period of three days no less than six and a half thousand *Doctor Who* fans were accomodated into the Americana Congress Hotel with somewhere in the region of three thousand having to be turned away at the door for fear of over-stepping the hotel's safety regulations.

Guests at this, the world's largest, *Doctor Who* Convention to date included Sarah Sutton and Anthony Ainley – Nyssa and the Master from the series—producer John Nathan-Turner, and, making a rare public appearance, the creator of the Daleks, Terry Nation.

Among the comprehensive list of *Doctor Who* stories shown were *Castrovalva, Black Orchid* and *Earthshock* the former of which caused some distress to the legions of Tom Baker-only fans who had to witness, in the opening moments, the "death" of their hero and his regeneration into the body of Peter Davison.

A full report on this Convention and others will be carried in the *Doctor Who Winter Special* due out in November.

TWENTIETH SEASON ON COURSE FOR JANUARY

After the long summer break with Peter Davison pursuing his other TV interests *Doctor Who* is now back in the studio with production now well under way for stories three and four.

With story three, *Mawdryn Undead* by Peter Grimwade, director Peter Moffatt, now in the can the best news on that serial to be released by the Production Office is that the guest cast for the story features the return of Nicholas Courtney as a retired Brigadier Lethbridge-Stewart. Not only will this mark Courtney's long requested re-appearance in the series following a seven year gap from *Terror of the Zygons*, but it will reaffirm his recognised label as being one of the few artists to have worked with all Doctors. Other guests for *Mawdryn Undead* include David Collings as Mawdryn himself. Collings' previous roles in *Doctor Who* include Poul from *Robots of Death* and the fanatical Vorus from *Revenge of the Cybermen*. Also appearing will be Valentine Dyall resurrecting his role as *The Black Guardian* for the promised rematch with the Doctor following his dispersal of the all-powerful *Key to Time* towards the end of *The Armageddon Factor*.

Story four, currently in production is titled *Terminus* and has been written by *Warriors' Gate* author Steve Gallagher. The Director for this story is Mary Ridge who, ironically, directed a story for *Blake's 7* entitled *Terminal*.

Unlike the stories of last season most of this season will be recorded in order of transmission. *Mawdryn Undead* is serial coded 6F and *Terminus* is 6G. With three more stories to go, not including the one and a half hour anniversary special, Producer John Nathan-Turner is confident the season will be ready to go out in the opening weeks of 1983.

FIVE FACES FOR SALE

The list of *Doctor Who* stories offered for sale to overseas television companies and distributors now includes the package of productions assembled for the 1981 *Five Faces of Doctor Who* season which ran here last autumn.

Usually only the stories of a current Doctor are marketed by BBC Enterprises by, thanks to the interest in *Doctor Who* as an entity fostered by the *Five Faces* . . . season the batch comprising *An Unearthly Child, The Krotons, The Three Doctors, Carnival of Monsters* and *Logopolis* has been put up for sale as an introduction to the world's longest running sf series.

Particularly interested in this package are Canadian *Doctor Who* fans who missed out completely seeing any of the serials of Patrick Troughton's Doctor. Through their fan body, the Doctor Who Information Network (DWIN) they are hoping to lobby successfully their TV stations into taking up the option on the five story series.

NO CHANGE AT THE TOP

Contrary to views expressed in issue 68 of *Doctor Who Monthly* John Nathan-Turner has confirmed he will be staying on as Producer of *Doctor Who* beyond the twentieth season. His decision has come about after consultation with his Head of Department and in response to many letters sent into the Production Ofice. As yet there is no news as to Eric Saward's future with series.

MATRIX DATA BANK

One can always tell when the schools are on holiday; the mail to the Monthly, and especially to the Data Bank has a tendency to double in volume. Now before anyone jumps up and volunteers news that the schools are not on holiday in October remember that each issue of *Doctor Who Monthly* gets compiled and edited some two months ahead of its appearance on the news-shelves. So while for all of you it may be October, for this hard-pressed letter opener the calendar still reads August.

Staying with the production of the Monthly for a while Gordon Price from Nuneaton, Staffordshire has asked us what help we get from the BBC in researching articles, particularly documentative pieces such as the Archives presentations. Are we allowed free access to the Film Library and such Gordon asks. In plain terms no service provided by the BBC is ever free although *Doctor Who Monthly* like other magazines, does set aside a budget to allow for running costs and expenses. In terms of research for the Monthly most items of current information on *Doctor Who* come from the Producer and are either circulated directly by John Nathan-Turner or are issued via the BBC Press Office. Where information is required on older programmes the Film Library is one source albeit a very expensive one. If, however, we get really stuck with time the Monthly can fall back on using the BBC Enterprises synopses which are compiled, by the commercial wing of the BBC, as storyline material to send out to Overseas TV stations for them to use as reference material in accord with transmitting the episodes. With these synopses though there are risks of error. This is because until recent years, the BBC Enterprises synopses tended to be compiled from the rehearsal scripts which could be changed before actual filming or recording. A notable instance of this occured in our Archives for *Invasion of the Dinosaurs (Doctor Who Summer Special)* where, in episode four, reference is made to the Doctor riding a motor cycle around London. This is untrue because the script was changed to accomodate Jon Pertwee's new car, *the Whomobile,* which was ready in time for the filming of that episode.

Having made mention of the Film Library Eric Hadfield from Basingstoke, Hants was intrigued by our reference in the *Winter Special* to there being odd clips from missing episodes still in existence. Could we be more specific as to what these clips comprise Eric asks.

As far as can be ascertained there is a thirty second or so clip from *Galaxy Four* on the *Whose Doctor Who* Documentary which was put together just before this story was destroyed. From *The Daleks' Master Plan* there are several surviving clips. Some silent film footage from part 2 showing the Daleks destroying the Kembel forest with the Pyronflames, a short sequence from part three where the Daleks use the Randomiser to off-set the course of *The Spar* to get the planet Desperus which is on the *Blue Peter* clips tape complete with an over-dubbed sound-track, plus, on the same tape, a lengthy extract from Katrina's death scene in part 4. The regeneration of Hartnell's Doctor at the end of *The Tenth Planet* is intact also on the *Blue Peter* clip tape and thanks to *The War Games* part ten surviving there is an extract from the opening minute of *Fury From the Deep* as the TARDIS tumbles out of the sky onto the sea. Part 6 of *The Wheel in Space* features the end of *Evil of the Daleks* part 1 where Kennedy is shot by a Dalek and so this survives, and last but not least there is that small sequence from *The Macra Terror* of Troughton fleeing the camp seen in part 1 of *The Three Doctors*.

A technical query from Michael Eggleston of Old Molverton near Leamington Spa. Was the old 405 line method of transmission still employed by the BBC when *Doctor Who* began in 1963? I ask this, he says, because the definition of the really early shows seen during the *Five Faces . . .*is not that good.

The answer, Michael, is yes. 405 line transmission was still very much in operation in 1963. The current 625 line system did not come to BBC 1 until late 1969 with the debut of colour. To be fair to the *Five Faces . . .* recordings you are not seeing the same transmission viewers saw back in 1963 when you saw *an Unearthly Child.* When that episode originally went out it was transmitted from the two-inch master video-tape recording. However, to preserve that show for later resale overseas the BBC took, at the time, a tele-recording of it by fitting a specially adapted film camera in front of a flat TV screen and effectively filming the episode being screened. So the negative reel produced would be a second generation copy by strict definition. That master negative was then used to produce the film print which was screened by the BBC last autumn, ergo, technically, a third generation copy. So, if you allow that the film camera was shooting from a 405 TV screen you can perhaps see why the definition is not as clear as the Pertwee shows in that season which were all electronicaly edited and copied from their masters.

On a lighter note now Charles Erb from Hastings in East Sussex has a question about *The Time Warrior.* In that story Sarah Jane Smith was put to work as a scullery maid peeling potatoes for Irongron and his men. But, says Charles, was it not Sir Walter Raleigh who introduced potatoes to civilisation in the sixteenth Century? He is quite right, of course. There were no potatoes in England until they were brought back from the New World by Raleigh and so now you know why Robert Holmes had to be dragged bodily by Terrance Dicks into writing *The Time Warrior.* Mind you, Holmes got his revenge when he became Script-Editor and forced Terrance Dicks to do extensive research into the composition of a turn of the century light house for *Horror of Fang Rock . . .*

Gary Anderson, a regular writer to this magazine, has written from Burton-on-Trent to ask which monsters were seen by Jon Pertwee's Doctor when the Master wired him up to The Keller Machine at the end of *Mind Of Evil* part three. Were they monsters present in the room, or flashbacks to past stories he asks?

Actually it was a lot simpler than that. Cut outs from standard BBC photographs were collaged together and shown flashing before the Doctor's eyes. Koquillon from *The Rescue* was seen as was Slaar from *Seeds of Death.* A Dalek from *Dalek Invasion of Earth* was depicted, plus a Zarbi, a War Machine and a Sensorite. An *Invasion* Cyberman was also visible. In selecting the stills for this sequence the proviso had to be followed that all the photographs had to show the full monster. No head-and-shoulders alone shots, so I leave it to you to determine which shots, as seen in this publication, were chosen.

Pseudonyms is the popular topic resurrected this month by Maxwell Rowan of Falkirk, Central Region. In *The Doctor Who Programme Guide* by Jean Marc L'Officier, he writes, David Agnew is revealed as a Pseudonym for Graham Williams and Douglas Adams for *City of Death.* However, David Agnew is also credited for writing *The Invasion of Time.* So Maxwell's questions are, firstly, who was David Agnew for *Invasion of Time,* and secondly, what other writers have adopted pseudonyms in *Doctor Who?*

With *Invasion of Time* David Agnew – the BBC's own internal pen-name – was Graham Williams, Anthony Read with a few acknowledgements to Robert Holmes. Robert Holmes himself adopted the pseudonym of Stephen Harris when he co-wrote with Lewis Greifer (anyone remember his episode of *The Prisoner; The General?*) the classic story *Pyramids of Mars.* Unhappy, at first, with *The Brain of Morbius* Terrance Dicks asked for his credit to be changed to a name more in common with is feelings at the time, hence the appearance of Robin Bland. Norman Ashby, who penned *The Dominators,* was a conglomerate entity formed from the bodies of cinema writers Mervyn Haisman and Henry Lincoln. Barry Letts and Robert Sloman combined talents on *The Daemons* under the cryptic name of Guy Leopold, and recently Steve Gallagher elected to use his pen name of John Lydecker for his novelisation of the script for *Warriors' Gate.*

A quickie now from Neil Russel of Plymouth, Devon who has a question about the book *A Day with a TV Producer.* On page 25, he observes, John Nathan-Turner is seen with a stack of paperback *Doctor Who* books. Yet they do not appear to be the TARGET ones so if not what are they?

The books Neil is refering to are the American *Pinnacle* paperbacks which came out towards the end of the Seventies when *Doctor Who* took off in the U.S.A. To all intents and purposes they are the *TARGET* novelisations, the top one in the photograph being *The Loch Ness Monster,* but for contractual reasons they had to be sold with new covers.

Lastly for this month a generous allowance of two questions answered for Saul Nasse of Mowsbury, Bedford.

Firstly Saul wants to know which actor or actress has played the most number of incidental charactes in *Doctor Who,* his nominations being either John Scott Martin, Stuart Fell or Terry Walsh, The answer here is the latter. Terry Walsh, who played no less than five individual parts in the 1973/74 season alone, outlasts all of them and indeed began with *Doctor Who* back in *The Smugglers* where he played both a pirate and a revenue officer in the swordfight sequence. Although he has been credited many times with performances in *Doctor Who* he has on just as many occasions appeared uncredited doubling for Jon Pertwee and Tom Baker in dangerous and stunt sequences.

Secondly Saul has asked if I had noticed how the Doctor has changed to a more energetic style of bowling of late? In *The Ribos Operation* the fourth Doctor professed to being a sedate leg-spinner while in *Black Orchid* he has apparently adopted the Jeff Thompson approach of sling-arm fast bowling.

No,I hadn't noticed . . .

DOCTOR WHO LETTERS

DR WHO MONTHLY 68

DWM was a vast improvement over the last issue. The reasons being as follows:

1) The Daleks' bland colours couldn't disguise the finely tuned art. Nor could they squash my relief at finally seeing how 2K pulled off his mission. That 2 month wait really had me sweating.

2) Articles were many and varied. I enjoyed your comments on *The Visitation,* and since they tallied with mine I'll be looking out for *Full Circle* (what a pity they couldn't have called it *Dr Who and the Full Circle* though. I notice they've also changed the designation from Children's Fiction to TV tie-in. Is nothing sacred?)

3) The archives featured a story I've "long awaited" as you like to put it. Why Target never novelised this one I don't know. I thought anything with Daleks in the title sold like hot cakes.

4)The two interviews were very interesting, not just for the behind the scenes stuff, but also for the new insights into the stories. What a pity you fell victim to another vicious attack by your Gremlins. I assume that John actually re-iterated that the decision to move the time slot had NOT been his decision, otherwise the next few sentences don't make much sense. "Not!" as David Soul would say, "such a Ti-nee word, and yet! It always manages to go missing at the most crucial point in a sentence of words."

5) The Pin-up. This was OK, though I'd prefer to see another colour strip. I'm sure the *Gallifrey Guardian* is raring to tell us the names of every person in Janet Fielding's glasses. Incidentally, I hope that isn't Nyssa's new dress on the inside back cover. It looks like a deck chair.

6) The strip. *Stars Fell on Stockbridge.* Nice idea to stay with the village. Maxwell Edison is another in your ever-increasing gallery of classic character sketches. His body and equipment are fascinating, yet mundane. The opposite of a Jack Kirby Kharacter, but also its complement. Steve's script manages to make him pleasantly amusing and then, with one sentence ("I thought I was lonely but this . . . this is abject despair") gives him a sad credibility. The Nation's UFO watchers are probably dispatching their comments by laser-sighted rocket-launchers, so these are the comments of one person who enjoyed the strip, for you to read in your hospital bed.

So, I liked **DWM 68**, and what's more, I've cracked the secret clues . . . Stars Fell Over Stockbridge. A change in personnel.

The Shadows are going to be the Doctors new assistants. Right?

Graeme Bassett,
Grimsby,
Humberside.

A DR WHO CRITIC

Well, '68 was an okay issue. But to start with, what a dull cover. does anybody buy **DWM** from newsstands now, or are we all on subscription? 'cos I wouldn't be attracted to this cover. Still haven't done anything about that letters page I see. *The Matrix* is getting a little trivial isn't it? Oh well, it's still there at least. Comic strip is perfect as usual, but I've seen that starship somewhere before . . . I wonder where? You ought to have J. Bentham interview JN-T more often. Glad you brought the poster back, but how about one just of Sarah Sutton? (Yes, I know I ask every letter, *and I'm going to keep on asking, so there!*) Ah well, too bad you couldn't get a print not covered in hair across the lens. Why does Janet Fielding look like Kermit the Frog? Has Pater Davison just been hit over the head with a spanner? And who is the mysterious figure beside Concorde? Why is he wearing yellow wellies? Ahem. I'd better move on. *Power of the Daleks* – exactly what an archive should be used for, thankyou. And that's a good interview with Dorka Nieradzik. Too bad the BBC resources don't match her great ideas. What horrible covers on the two new *Who* novels. You know, that fantastic inside back cover should have been your front cover. But then, I'm biased. Hmmm. A rather short letter this time, you're getting better. See you next month.

Paul Cornell,
Calstone,
Wilts.

DR WHO PUBLICATIONS

Issue 68 of the mag is another classic. All of the features were thoroughly readable and I particularly enjoyed the interviews with Dorka Nieradzik and John Nathan-Turner. Also, I'm glad to see you taking an objective, albeit brief, look at the Target novels. Most of the books published in recent years have been of dubious quality when compared to older ones like *The Zarbi, The Cave Monsters, The Crusaders* and others which really are good. Of the recent novels, *State of Decay* is the most pleasing whereas *The Leisure Hive* is rather poor – I don't know about other readers, but for that price I'd expect a little more that what is largely unsupported dialogue. As for the cover illustrations – if Target are going to use photographs, I'd prefer something more relevant to the story than just a portrait of Peter Davison. Also I agree that the artwork on *Full Circle* is rather disappointing. To consider again recent publications, I like the covers of *The Leisure Hive* and *Warriors Gate,* but *The Keeper of Traken* would look much better with, say, a full frontal picture of the Keeper in his chair, with insets of the head and shoulders of Nyssa and Melkur. Considering that books largely sell in their covers, the artwork on *Keys of Marinus* is not exactly dynamic either . . .

Why not make your Dr Who Book Review a regular feature? What are the opinions of other readers about the points I have raised? I would be interested to know.

Nicholas Pegg,
Burton Joyce,
Notts.

INFLATION!

I would like to point out the growing cost of *Doctor Who* books.

For instance not so long ago *The Sontaran Experiment* was 75p. The other day I went into W.H.Smiths to find it had shot up to £1.25.

I just don't understand how a book's price could go up so much in just a short time.

Anyway I think **Doctor Who Monthly** is great with the colour posters and all. Good luck with the magazine.

Dean Undewood,
Langley,
Berkshire.

We regret that we cannot reply to readers personally. There just aren't enough hours in the day.

Send all letters to:
Doctor Who Letters,
Marvel Comics Ltd,
Jadwin House,
205-211 Kentish Town Road
London NW5.

DOCTOR WHO? by Tim Quinn & Dicky Howett

the Stockbridge HORROR

Script/pencils: Steve Parkhouse Inks: Paul Neary Editor: Alan McKenzie

MONDAY, 11·30 AM, AND AT THE STOCKBRIDGE LIMESTONE CO. LTD. BLASTING WAS WELL UNDER WAY...

TONS OF ROCK AND DUST HEAVED SKYWARD AS CAREFULLY PLACED CHARGES WERE DETONATED...

THE DUST SETTLED BACK ONTO THE QUARRY FLOOR... THREE SHORT BLASTS OF A SIREN SOUNDED AND THE BIG DUMPERS CAME ROLLING IN... FOR THEIR DRIVERS IT WAS JUST ANOTHER WORKING DAY...

AND LIKEWISE FOR THE ENGINEERS WHO HAD SET THE CHARGES... UNTIL ONE OF THEM GLANCED UP AT THE BROAD LIMESTONE FACE SO RECENTLY EXPOSED...

ER... DAVE... CAN **YOU** SEE WHAT **I** SEE?

HUH?

UP THERE ON THE FACE... RIGHT IN ***FRONT*** OF YOU!

HELL'S BELLS! YEAH... I'M SEEING IT NOW... BUT I DON'T ***BELIEVE*** IT!

WHAT DO YOU MAKE OF ***THAT?***

IT'S MAN-MADE... IT'S MACHINED! IT'S AN ***ARTIFACT***, MATE! YOU DON'T NEED ME TO TELL YOU THAT!

YEAH... GO ON. IN ROCK THAT'S ***FIVE HUNDRED MILLION YEARS OLD***... I SUDDENLY FEEL A NEED TO LIE DOWN...

OY... WHERE YOU OFF TO?

HOME. FOR MY ***CAMERA***... THIS IS ONE FOR THE RECORD! THIS IS THE BIG ONE, SON... THIS MARTIAN PHONE BOX IS GONNA MAKE US ***FAMOUS!***

AT THAT MOMENT, FIFTEEN MILES AWAY... ON THE OTHER SIDE OF THE VILLAGE OF STOCKBRIDGE, P.C. JIM MARSHALL WAS HEADING FOR HOME...

HE HAD SPENT THE MORNING HELPING TO BEAT OUT A STUBBLE FIRE WHICH HAD SPREAD TOO FAR... JUST PART OF A ROUTINE WORKING DAY...

POLICE

PPA115X

UNTIL SOMETHING IN A ROADSIDE DITCH CAUGHT HIS EYE...

BETTER STOP AND CHECK IT OUT... PROBABLY JUST A BUNDLE OF RAGS...

NO, ***PLEASE***... NOT ON A MONDAY MORNING, I COULDN'T TAKE THAT...

I JUST COULDN'T TAKE IT!

OH LORD... LOOKS LIKE HE'S BEEN HIT BY A FLAME-THROWER! BUT THE GRASS IS UNTOUCHED!

HE'S BEEN ***DUMPED***... MUST'VE BEEN!

P.C. MARSHALL RADIOED HOME, WHERE HIS WIFE TOOK THE CALL...

...PARTIALLY BURNED BODY DISCOVERED AT ROADSIDE ON BRIDGE LANE, FIVE MILES NORTH OF STOCK-BRIDGE...

BUT AS HE CAUTIOUSLY APPROACHED THE OVERGROWN DITCH, HIS FIRST IMPRESSIONS FADED FAST...

OH, NO...

POLICE

ER... INFORM COUNTY H.Q.... WE'LL NEED AN AMBULANCE... TELL THE SARGE I'LL BE STANDING BY FOR HIM... SO I'LL SEE YOU LATER, LOVE...

TUESDAY, 9 AM SHARP, IN THE DINING-ROOM OF THE GREEN DRAGON INN, STOCKBRIDGE, THE DOCTOR WAS ABOUT TO START HIS THREE MINUTE EGG...

AHH... SAY WHAT YOU LIKE ABOUT ENGLAND, BUT IT REALLY IS ONE OF THE LAST FEW ***CIVILISED*** PLACES LEFT IN THE GALAXY...

EGG, TOAST... AND THE MORNING PAPER. WHAT MORE COULD ANY TIME-LORD ASK?

WHAT'S ALL THIS ABOUT? SOUNDS ***INTRIGUING***... CAN'T BEAT A GOOD MYSTERY!

COURIER

MYSTERY AT LOCAL QUARRY!

CO-OP SALE

"AN IMPRESSION OF A LARGE MAN-MADE OBJECT WAS FOUND YESTERDAY WHILE QUARRYMEN DYNAMITED LIMESTONE...

BELOW IS A PICTURE TAKEN BY EXPLOSIVES ENGINEER DAVE THOMAS."

GOOD GRIEF!

OFF SO ***SOON***, DOCTOR? AREN'T YOU GOING TO FINISH YOUR BREAKFAST?

NOT NOW, MRS. WITHERS! SOMETHING ***IMPORTANT*** HAS CROPPED UP!

THE DOCTOR RAN. HE RAN UNTIL THE GREEN DRAGON WAS FAR BEHIND... HE RAN UNTIL HE REACHED THE OUTSKIRTS OF THE VILLAGE...

HE DIDN'T ***STOP*** RUNNING UNTIL HE REACHED THE EDGE OF WELLS WOOD... AND ALL THAT TIME, HIS ***MIND*** WAS RUNNING AHEAD OF HIS BODY...

IF IT'S GONE... I'M ***STRANDED***... ***DONE FOR***! AND I'VE ONLY GOT MYSELF TO BLAME.

I'VE BEEN A ***FOOL***... I'VE NEGLECTED THE TARDIS FOR FAR TOO LONG... NOW IT LOOKS LIKE I'M PAYING THE PRICE!

BUT, DEEP IN THE WOODS... HIDDEN IN A LEAFY GLADE...

IT'S STILL THERE! IT'S **STILL THERE??**

IT'S COVERED IN **MUD**...THICK COARSE MUD...COARSER THAN CLAY... MUCH COARSER...

PARTS OF IT ARE STILL SOFT... HEAVENS ABOVE, THIS IS **TOTALLY MYSTIFYING!**

THAT'S A RELIEF... THIS CAN ONLY MEAN SOMEBODY **ELSE** HAS BEEN TAMPERING WITH IT! OR DOES IT? WHAT EXACTLY **DOES** IT MEAN?

I'LL HAVE TO RUN A CHECK ON THE COURSE COMPUTER... THAT'S THE FIRST THING... AND **THEN** SEE IF ANYTHING'S LURKING ON BOARD...

EVEN THOUGH **NOTHING** CAN GET PAST TARDIS SECURITY!

DETAIL INFORMATION ON CURRENT OPERATING CO-ORDINATES WITHIN, SAY... THE LAST TWO WEEKS... PLEASE...

NEGATIVE

HAVE YOU RECEIVED ANY DIRECTIVE FROM ANY **OTHER** SOURCE?

..NEGATIVE

ARE YOU **LYING** TO ME!

VWorp?

THERE'S SOMETHING FISHY GOING ON HERE... I CAN SENSE SOMETHING ***RESENTFUL***, ALMOST ***REBELLIOUS*** ABOUT THE TARDIS...

ALMOST AS IF IT'S BEEN OUT ***PLAYING*** BY ITSELF WITHOUT MY PERMISSION...

A SAMPLE OF THIS MUD FOR ANALYSIS SHOULD CLARIFY MATTERS...

IN A SMALL LABORATORY, DEEP IN THE TARDIS INTERIOR, THE DOCTOR MADE UP A THIN SOLUTION OF MUD AND WATER AND DROPPED IT ONTO A SLIDE...

HMMM... JUST WHAT I EXPECTED REALLY... TINY CORAL-LIKE FOSSILS... THE BASIS OF SEDIMENTARY ROCK...

PROBABLY CARBONIFEROUS... 500,000,000 YEARS OLD OR THEREABOUTS... IN SHORT, ***LIMESTONE!***

WHAT APPEARS TO BE A MAN-MADE OBJECT, IN SEDIMENTARY ROCK OF THE CARBONIFEROUS PERIOD, BEFORE LIFE AS TERRESTRIALS KNOW IT HAD EVOLVED!

A DISCOVERY LIKE THIS WILL PRODUCE A ***SHOCK-WAVE*** OF CONFUSION AND SPECULATION THROUGHOUT THE WORLD COMMUNITY!

AND THE ***BLAME*** LIES SQUARELY WITH ME!

WHAT ON EARTH DO I DO NOW??

WHAT WILL HAPPEN IF THE OTHER TIME-LORDS FIND OUT?

I MUST GET OVER TO THE QUARRY... AND MAKE A *FINAL* CHECK!

I'VE GOT TO FIND OUT WHY THE TARDIS HAS BEEN OFF JAUNTING BY ITSELF...

AND MORE IMPORTANT... EXACTLY *WHAT* IS IT HIDING?

UNTIL I DO, IT WILL HAVE TO STAY HERE FOR A WHILE. AND I HOPE IT DOESN'T GET INTO ANY MORE *TROUBLE!*

AN HOUR LATER, AND THE DOCTOR WAS STANDING IN THE VICINITY OF THE STOCKBRIDGE LIMESTONE CO....

THERE'S ONLY ONE THING TO DO IN A SITUATION LIKE THIS...

TRY AND LOOK AS IF I *OWN* THE PLACE!

BUT, BEFORE HE HAD GONE TOO FAR...

HELLO... CAN I HELP YOU?

YES... POSSIBLY... I'M, ER... INTERESTED IN *GEOLOGY*, YOU SEE. I UNDERSTAND YOU'VE FOUND SOMETHING... *UNUSUAL!*

OH, YOU MEAN THE POLICE BOX!

POLICE BOX???

IT'S CAUSED QUITE A STIR, I CAN TELL YOU... ALL KINDS OF ***EXPERTS*** DROPPING IN...

I BELIEVE THERE'S EVEN SOME KIND OF ***SECURITY CLAMPDOWN*** UNTIL THEY GET IT SORTED OUT...

ANYWAY, THIS ISN'T THE QUARRY...THIS IS THE MANUFACTURING PLANT. EVEN IF YOU WENT THERE, IT'S UNLIKELY THEY'D LET YOU IN...

DRAT! THE LAST THING I WANT IS TO GET MIXED UP WITH SECURITY PEOPLE...

I'M FEELING ***INSECURE*** ENOUGH AS IT IS!

SO, FOR THE REST OF THE AFTERNOON, THE DOCTOR MADE HIS WAY HOME... TROUBLED AND DEEP IN THOUGHT

WHY COULDN'T I JUST STAY OUT OF TROUBLE LIKE YOU, EH?

LIVING A QUIET, MINDLESS EXISTENCE IN SOME GREEN MEADOW...

PARDON ME... BUT COULD YOU DIRECT ME BACK TO STOCKBRIDGE? I SEEM TO BE ***LOST!*** AN UNFORTUNATE, BUT QUITE ***NORMAL*** STATE OF AFFAIRS!

AH, I SEE... IT'S DOWN THERE, IS IT. THANK YOU **SO** KINDLY...

JUST A MINUTE... I KNOW WHERE I AM NOW...

THAT'S **WELLS WOOD** DOWN THERE...

...AND IT'S **ON FIRE!**

THE DOCTOR TOOK OFF LIKE A SPRINTER... A SINGLE THOUGHT BURNING IN HIS MIND...

THE TARDIS!

HE VAULTED A GATE WITH HARDLY A PAUSE...

BLAAA

RBL 172

AAGH!

AND HIT THE ROAD RUNNING...

DIRECTLY INTO THE PATH OF A HURTLING FIRE ENGINE!

NEXT ISSUE: **THE CRUNCH!**

DOCTOR WHO in the

Radio Times Incorporating World Radio November 3, 1966 Vol. 173 No. 2243

Radio Times

LONDON AND SOUTH-EAST

SIXPENCE

NOVEMBER 5—11

BBC-1

tv

BBC-2

DALEKS ARE BACK ON BBC-1

"Dr Who? That is just the point. Nobody knows precisely who he is, this mysterious exile from another world and a distant future whose adventures begin today. But this much is known; he has a ship in which he can travel through space and time – although owing to a defect in its instruments he can never be sure where and when his 'landings' may take place. And he has a grand-daughter Susan, a strange amalgam of teenage normality and uncanny intelligence."

Before the words "Dalek", "TARDIS" and "Doctor Who" passed into the English language, before Dalek-mania, before even the newspapers had given the series *Doctor Who – An Adventure in Space and Time* much more than a cursory reference in their tv columns there was *Radio Times*. For almost as many years as the BBC itself has been broadcasting *The Radio Times* has been on the market to inform first listeners then viewers about the programmes up and coming on the BBC home networks.

In the autumn of 1963 the BBC were saying little about their newest drama series, the nearest thing that approached a feature appeared in *Titbits* and merely stated that William Hartnell would be starring in a new science-fiction series on BBC Television (in those days there was no BBC 2) and the general attitude from those involved with the production side was, "mum's the word".

Right up to the week before transmission the only hint viewers the length of the country gleaned about the new series was a small *Radio Times* photograph of Susan, Ian and Barbara in a classroom subtitled with a few cryptic comments about the new serial beginning the following Saturday.

Then, for the edition dated November 23rd 1963 to November 29th 1963 a half page article appeared with the above quoted extract as the first paragraph. The article went on to explain that *Doctor Who* was William Hartnell's first appearance in a BBC TV programme, introduced the other members of the cast, listed the writer as Australian born Anthony Coburn, and concluded with the following, as it turned out prophetic, statement.

"Because of the imperfections in the ship's navigational aids, the four travellers are liable in subsequent stories to find themselves absolutely anywhere in time – past, present or future. They may visit a distant galaxy where civilisation has been devastated by the blast of a neutron bomb, or they may find themselves journeying to far Cathay in the caravan of Marco Polo. The whole cosmos in fact is their oyster . . ."

Accompanying the feature was a large black and white still depicting the mysterious Doctor, eccentrically dressed in ornate opera cape, college scarf and astrakhan hat intently clutching a pair of pinz-nez glasses. *Doctor Who* had arrived.

Because *Radio Times* is *the* guide to programmes on BBC TV and radio it is hardly surprising to learn that over the years much about the long running science fiction series has appeared within its pages. Yet the extent of that coverage and the editorial policy towards the show has been wide and varied in that time with much having changed since *Radio Times* itself underwent a change of format in the late Sixties.

To begin this discussion on *Doctor Who* in *Radio Times* it is wise to point out the format adopted by the magazine in the Sixties.

Unlike today the *Radio Times* of 1963 was more segmented in approach, being in the main divided into eight sections; seven sections dealing with programmes, one section devoted to letters and any ancilliary features. The seven main sections were strictly divided according to each day. Thus Saturday's section would feature the complete TV and radio listings in much the same way it does today plus a couple of pages devoted to introducing any new programmes or programmes of special interest. These features usually took the form of a photograph accompanied by an article which detailed some of the show's content plus some background of the cast or crew involved as well as any general items of interest.

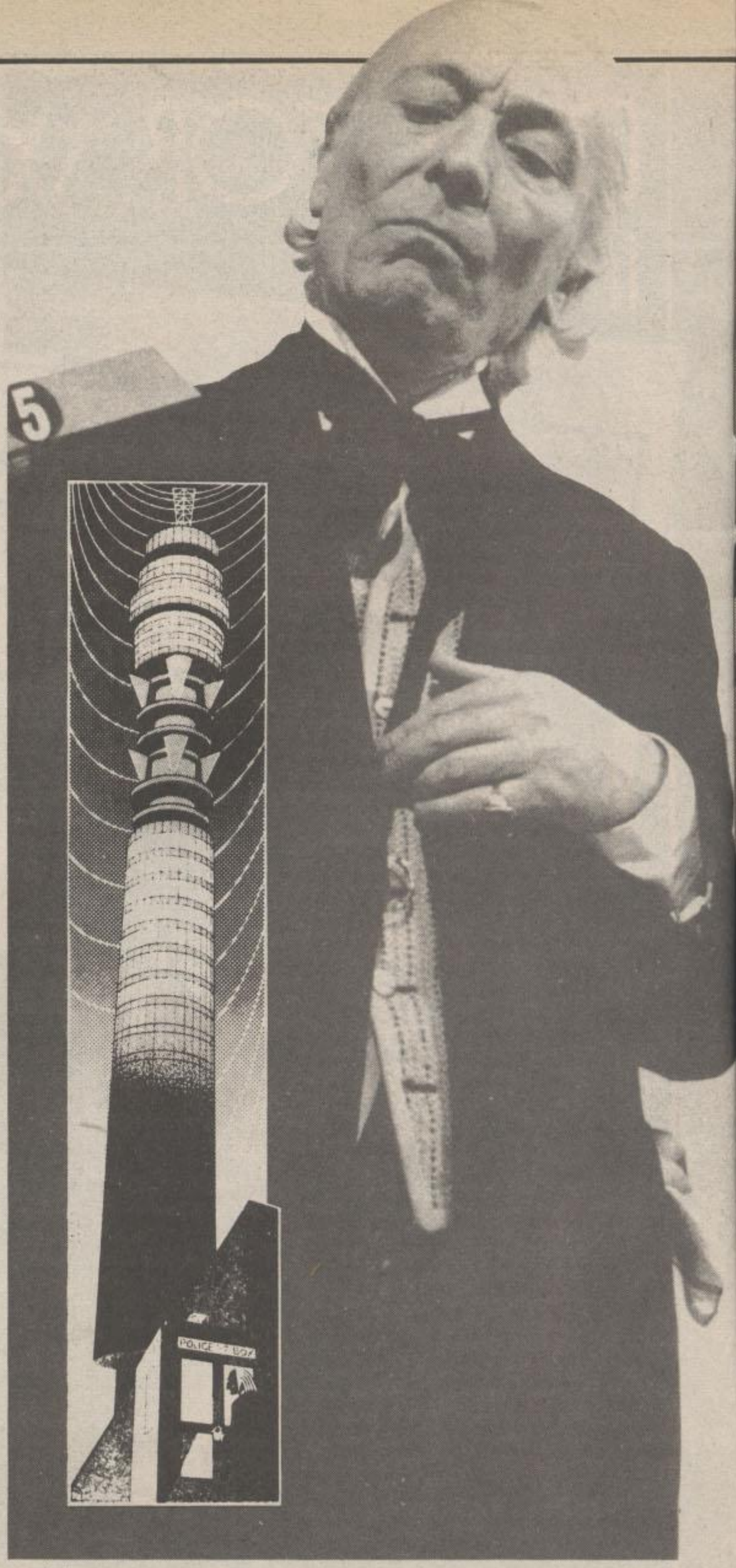
The overall aim was to stimulate the floating viewer with enough information to interest him or her into watching the show and with serials it was felt that if you watched the first episode you would more than likely be hooked for the subsequent installments.

Hence the *Doctor Who* articles almost ubiquitously came out with the issue promoting part one of a new story. And between 1963 and 1969 they never missed covering a *Doctor Who* story in this fashion.

Obviously, through necessity, and more so when BBC 2 began demanding its space in *Radio Times* from 1964 onwards, coverage of *Doctor Who* varied in scope. *The Chase,* for example, featured a whole page devoted to introducing the new serial complete with two stills and a warning that this story would be the last to feature the school teachers Ian and Barbara. *The Sensorites,* by contrast, netted less than a quarter of a page with just a few lines of perfunctory prose. Even so the all important "hook" photograph was still there.

Ironically enough, all through William Hartnell's era as the Doctor only one story failed to have its introductory piece flanked by an appropriate still and that was the serial which brought the seriea fame – *The Dead Planet.*

With the exceptions of the Daleks and the Zarbi the *Radio Times* was, for the main, wary of unveiling the new monster with its introductory articles even though in the majority of cases creatures like the Voord, the Sensorites



and the Mechanoids were no strangers to the newspapers by the time episode one of a given serial was ready for transmission.

If the overnight success of *Doctor Who* surprised the higher echelons of the BBC they were not slow to react to their new found golden goose and the first *Radio Times* cover to feature *Doctor Who* was prepared in time to launch the fourth serial, *Marco Polo;* the only time in the history of the programme a historical serial has been given cover billing, but then again at that time – February 1964 – no-one knew that the history based stories would be very much second rate to the culpable hits scored by every science-fiction story.

The big demand though was for Daleks and for scrapbook collectors the second season was the one to send them scurrying for the scissors and glue.

Planet of Giants – the opening serial – featured a neat one page precis of the first season stories, a preview of the serial beginning that night, a selection of

stills from the show so far and quasi-cryptic hints about the return of the Daleks.

Those hints became prophesy when the November 14th-20th issue printed a photograph of a Dalek on its "next week" page with a promise of more to come. And how . . . The next issue had the Daleks literally exploding off the cover page with a montage of stills depicting them emerging from the Thames, gliding about Trafalger Square and saluting the readers. The only representative of mankind on that cover was a small inset photograph of Alan Judd as the crippled scientist Dortmun. The inside article testified that fact of the Dalek invasion both on screen and among the youth of Britain and indeed for a time it looked even as if the Daleks had taken over the BBC itself. The Christmans 1964 edition boasted a special colour section festively titled "Alice's Adventures in TVland" which told in words and pictures the adventures of a girl reporter as she explored the BBC's new television centre in Shepherds Bush discovering on the way the canteen in occupation by the Doctor and two Daleks. With colour almost non-existent in *Radio Times* then it is believed the still of the Doctor and the Daleks featured in that article was the first colour photograph of a Dalek to see publication.

Scarcely had the hue and cry surrounding *The Dalek Invasion of Earth* been given time to settle than it was rekindled anew by the massive pre-publicity given the Zarbi story *The Web Planet*. The cover displayed the four travellers in the TARDIS inset against a background of the desolate planet Vortis with a Zarbi standing proudly against the banner proclaiming the date, time and title of the new *Doctor Who*.

Scrapbook keepers did pretty well in the third season as well particulartly during the early part of the season where the principle villains were once again, you've guessed it, the Daleks. The season opener, *Galaxy Four,* had no less than two articles spread over two issues followed a fortnight later by a half page introduction to *Mission to the Unknown*. The next week another half page article followed on *The Myth Makers* with coverage of the epic length serial, *The Daleks' Master Plan* beginning just three weeks after that.

As far as this researcher can ascertain the leader article into *The Daleks' Master Plan* is the first instance of regional variation in the *Radio Times* coverage of *Doctor Who*. As the daily magazine programme *Nationwide* bears testament the country is split up into regions as far as the BBC is concerned with each region occasionally getting programmes which are regarded to be of local interest only. Thus the regions get marginally different editions of *Radio Times* which is sometimes reflected in the layout of articles. Now, with *The Daleks' Master Plan,* for example, the London area got a single column article flanked top and bottom by a composite still of William Hartnell, the TARDIS and two Daleks, and another still showing Katarina nursing the wounded Steven. The North-West, on the other hand, had the same article but spanning half a page crossways and featuring one still of a film Dalek and one still of the Doctor aboard Mavic Chen's space yacht *The Spar.*

The format of the intro article plus accompanying still ran consistently as far as 1966 by which time the era of Swinging Britain was upon us all. It was escapist adventure time with television dominated by *The Men from U.N.C.L.E., Batman, The Avengers* and the dashing exploits of Adam Llewellyn de Vere Adamant (alias Gerald Harper with sword stick!). Thus *Radio Times* chose to introduce the first contemporary Earth story, *The War Machines,* not with a photograph but with a piece of graphic pop art which would set the precedent for future Doctors' coverage. It was not a particularly brilliant piece of art – surrealist illustration of Hartnell's Doctor, plus TARDIS, in the shadow of the looming Post Office Tower ominously radiating the hypnotic signals of the computer *WOTAN*. Nevertheless it conveyed accurately the feel and the pace of the story many regard as being the template of so many serials of the Seventies. Patrick Troughton's Doctor entered *The Radio Times* scene, as he was wont to do frequently, in a blaze of non-publicity. His debut story, *Power of the Daleks,* rated full cover but the selling point was ot so much the new Doctor but, you've guessed it again, the Daleks: three of them standing motionless within the confines fo their dredged up space capsule. Neither did the inside feature give much away with the emphasis of the interior still being Ben, Polly and, oh yes, the Daleks. A full page article on the new Doctor plus a very cursory interview with the Doctor did not appear until the next serial, *The Highlanders*. As far as the *Doctor Who* Production Office at the time was concerned this had been intentional. Although the news was pretty widespread thanks to Fleet Street the notion the Producer, Innes Lloyd, wanted to give the viewer in *Power of the Daleks* was that this new figure aboard the TARDIS, complete with baggy jacket, recorder and stovepipe hat, might not be the Doctor after all but some imposter stolen aboard the ship for his own purposes.

In terms of the coverage given programmes in *The Radio Times* compilation of introductory articles plus the actual story credits and any header pieces to accompany the credits are the resposibility of the shows' Producers. Interviews are generated by the *Radio Times* editorial staff and even then these are often by mutual arrangement. The *Doctor Who* Producer thus compiles the credits list which must, by agreement, contain the names of all the speaking artists along with the name of the Designer, Director, Producer, Writer and Script-Editor. He or she will also write the header blurb which is why the amount of detail given in this section can vary from several paragraphs – as with *The Mind Robber* – to the more pertinent comments of today such as, "Will Hindle Succeed?"

Ratings for the latter stories of William Hartnell sagged poorly by comparison with earlier serials, but this trend was dramatically reversed in 1967 by the resurgence of interest in the Popular Monster Syndrome, sometimes otherwise known as the man-in-rubber-suit-monsters. Principle among the wave of popular monsters to come in with Troughton were the Cybermen. They had been introduced, complete with cloth masks and lamp-shade guns, back in *The Tenth Planet* but it was not until *The Moonbase* variety appeared along with a *Radio Times* article displaying their skull-like masks and silver suits that ratings for the series shot back to the nine million mark once more.

Sure enough a Cybermen cover was not long in coming and this, along with a full page illustrated article featuring extracts from The Doctor's diary came out in time to co-incide with the first episode of *Tomb of the Cybermen.* As with most instances it was a collage cover, part artwork, part photograph although there was no mistaking the centre of attention were the Cybermen. Of the elusive second Doctor there was no sign. For sight of the second Doctor on the cover readers had to wait until midway through *The Enemy of the World* when, without much warning, Patrick Troughton blazed onto the cover, and in full colour too. It was one of the first of the new-look *Radio Times* which comprised several pages regularly in colour and true to its gauging of viewers' tastes the inside colour article featured an in-depth look at the monsters of *Doctor Who* starting with, yes, the Daleks, and covering also the Cybermen, the Yeti and The Ice Warriors with a colour still of each. Much of the article logically centred around the work of the BBC Special Effects Department with some explanation given to the production of the fabulous electronically synthesised voices which were so much a part of *Doctor Who* in those days.

In some ways this article was something of a template for future pieces of *Doctor Who* insofar as it looked at the programme from an analytical production point of view rather than from the story concept angle.

This Visual Effects feature – for many years regarded as a bible for people interested in the making of *Doctor Who* – was the last feature article during Patrick Troughton's era as the Doctor although some weeks after the article a colour pin-up of two Daleks patrolling a London street (in truth a backlot at Ealing studios) appeared. The intro features still persisted but as Troughton's last season progressed these began to get sporadic and frequently unillustrated.

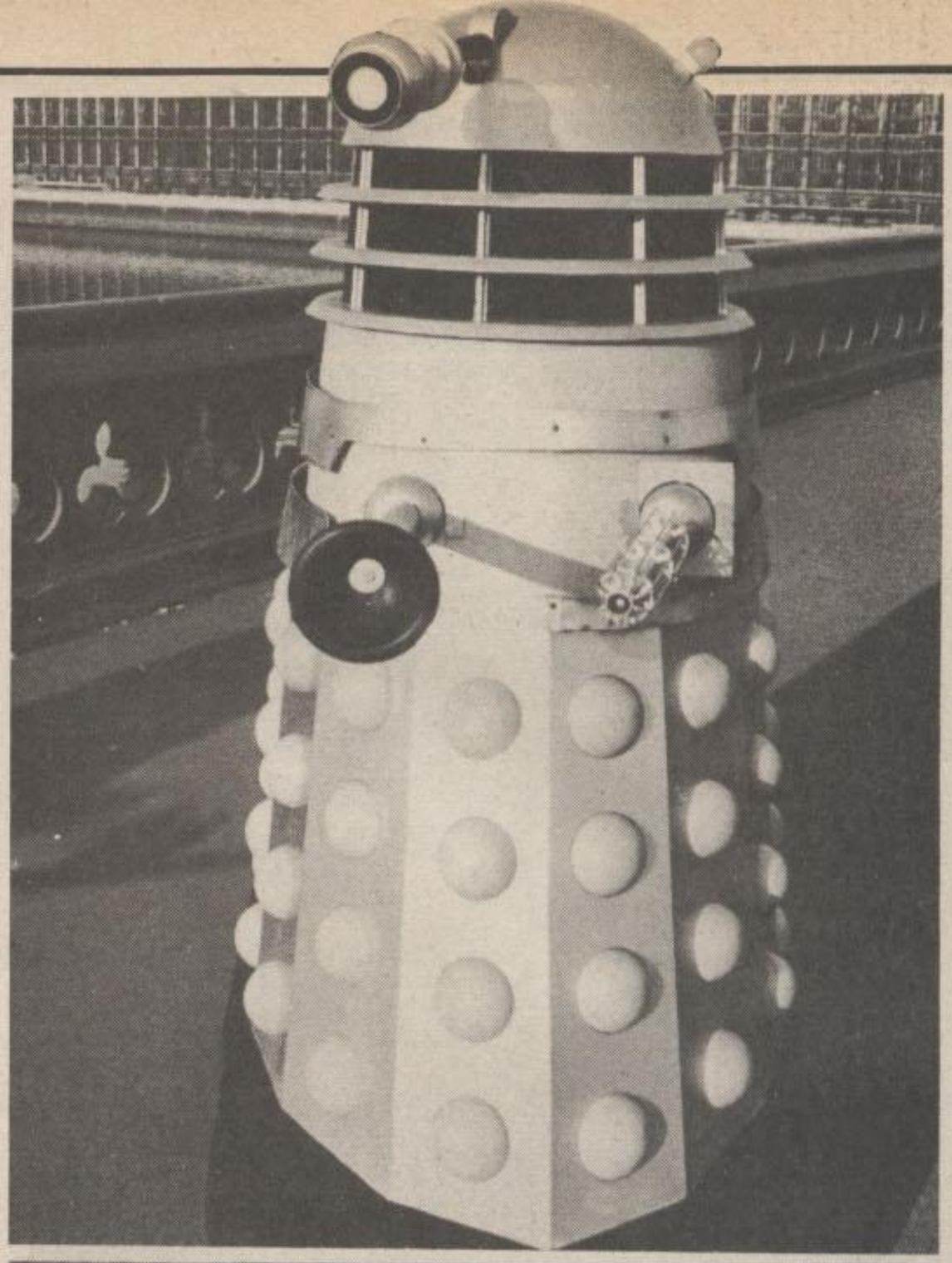
Between the departure of Patrick Troughton and the launch of Jon Pertwee's *Doctor Who* colour came to BBC 1 and *Radio Times* changed dramatically overnight to match this epic moment in the Corporation's history. Gone was the segmented approach to programme billing. Instead, rather like ITV's *TV Times* the feature pages were at either ends of the magazine while the programme listings were all grouped together in the central part. The change was not that well received at first with teething problems resulting in rather too much being crammed into the early issues. It was a time when humourists such as the *I'm Sorry I'll Read That Again* made much capital out of jokes such as, "Viewers with exceptional eyesight and powerful microscopes may have noticed in the new-look *Radio Times* . . ."

An ironic situation developed with the massive coverage given the New-Colour-Programmes-for-January-1970 issue whereby Jon Pertwee's Doctor starred on the cover of *Radio Times* but failed to get any internal mention other than the standard credits listing. For background to the new *Doctor Who* stories viewers had to wait until the February issue launching *Doctor Who and the Silurians* which boasted a background piece on Jon Pertwee and the inside secrets of "*Bessie*", in truth a customised Ford Popular.

By this time the regular introductory articles for *Doctor Who* serials had vanished with the replacements being the odd background piece to the series as a whole. The first major one of these though was a real treat. Midway through *The Ambassadors of Death, Radio Times* conducted a series of interviews with the people in front and behind the cameras of *Doctor Who.* Jon Pertwee was pictured at home with his children while at the other end of the scale the make-up secrets of how to make an astronaut's face glow and the claustrophobic feel of wearing a Cyberman helmet were revealed. The piece was fully illustrated with photographs with pride of place going to a shot of the entire BBC Visual Effects team grouped together around the rocket from *Ambassadors of Death* and Rill from *Galaxy Four* – incidentally the only time a Rill has been seen in photographic form. For the first time names like Bernard Wilkie, Dave Gavard, Ron Oates (now dead) and Len Hutton ceased just to be elusive names on the *Doctor Who* end titles. Even Terrance Dicks and an unbearded Barry Letts got a look in.

1971 was a good year for the scrapbooks. In a bid to dampen the criticism levelled against it the editorial team at *Radio Times* went all out to create a more visual look to their publication and for inspiration they turned to the comics. The cover for *Terror of the Autons* looked very akin to the comic books emerging from *D.C.* and *Marvel.* Photographs of the Doctor, the Brigadier, Jo and the Master were all framed in comic strip borders with word balloons emerging from their mouths. Sharp, punchy articles and interviews punctuated the entire season of *Doctor Who* that year with the credits sections frequently featuring a top-left-hand-corner photograph from the episode in question bordered with comic strip captions and dialogue. Katy Manning told us about macro-biotic cooking and even Bernard Holley – the Axon Man from *Claws of Axos* – took time away from manufacturing Axonite to fill us in on the differences between acting in *Doctor Who* and acting in *Z-Cars.*

For sheer style, though, the all-time award for a *Doctor Who* feature must go to the piece which accompanied episode one of *Colony in Space.* with two pages gorgeously illustrated in full photogravure colour the opening fifteen minutes of episode one were beautifully portrayed in comic strip form drawn by one of Britain's most renowned strip artists, the late Frank Bellamy, best known for his work on the *Thunderbirds* strip in *TV21.* That issue marked the



beginning of Frank Ballamy's long association with *Doctor Who* in the *Radio Times* and for the season afterwards not only did he provide the colour cover painting of the Doctor with his old enemies the Daleks – for *The Day of The Daleks* – but he also provided, each week an A3 *Doctor Who* illustration featuing material from a current episode which was then reduced to postage stamp size and included beside the credits section for each weekly instalment. This practice continued all the way through to the end of Jon Pertwee's sagas although even after that he still contributed the odd pieces for Tom Baker stories including two memorable ones for *The Ark in Space* and *Genesis of the Daleks.* His masterpiece for Tom Baker though was unquestionably the collage piece for *Terror of the Zygons* which was reproduced in full colour as a

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OUT OF MY WAY, YOU PATHETIC **FREAK**. YOU'RE WASTING MY TIME!

HA! SUCH FOOLHARDINESS MAY BE BRAVE, BUT IT'S **HARDLY** INTELLIGENT! YOU'LL PAY **DEARLY** FOR THAT **INSULT!!**

NOT AS DEARLY AS YOU, MY UGLY **FRIEND!**

HERO CONTINUES HIS JOURNEY BELOW, AND THE DEEPER HE GOES THE MORE **ABOMINABLE** THE MONSTERS BECOME. BUT LUCK APPEARS TO BE WITH HIM AND HE'S **INVINCIBLE.**

EVEN WHEN THREATENED BY THE HORROR OF THE **GREEN SLIME!**

BUT LYING IN WAIT FOR HIM IS AN EVEN DEADLIER FOE - THE ONE HE'S DEDICATED TO EXTERMINATING!

SLURP!

AH! AT LAST! THE DEADLY **PURPLE WORM!** IT'S EVEN MORE HORRIFIC THAN I **IMAGINED!**

MY SWORD!

I'VE LOST IT!!

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one-page pin-up. Although Frank Bellamy willingly admitted he had trouble in getting Baker's face right his illustration of the Doctor with the Zygon space-craft and the Skarasen monster leering out of the page has passed into many text books on art and design.

Bellamy's piece for *Terror of the Zygons* sadly bore no relation to the accompaning piece which sought more to interest readers in the current state of Loch Ness Monster philosophy. This lurching more towards the ITV style of background presentation was ushered during Pertwee's final year as *Doctor Who*. In 1973, to commemorate *The Three Doctors* messrs Hartnell, Troughton and Pertwee gave an interview to *Radio Times* on their involvement with *Doctor Who* and among the photographs were a cover shot of the Doctors, and an inside feature on the companionship by Katy Manning, Frazer Hines and Carole Ann Ford. The next year, 1974, the cover feature introduced us to such luminary names as Michael Parkinson who gave us his views on *Doctor Who,* effectively branding it as a lot of imaginative hokum. Had the *Radio Times* gone off *Doctor Who?* had the effort in producing that superb 1973 Anniversary Special been too much?

Some time in 1978 a small scale *Doctor Who* fanzine approached the *Radio Times* as to why no cover had ever appeared depicting Tom Baker's Doctor. Like Patrick Troughton Tom Baker, the most popular Doctor to date, had come in almost un-announced with even the major story of that first season, *Genesis of the Daleks,* having provoked a quarter page mention in the "snippets" page (Newcastle region was luckier – it got a full two page feature . . .). Among the replies given to the fanzine editor was a statement that *Doctor Who* sells itself and hence no longer requires the extensive publicity judged necessary to launch new programmes and series.

Sure enough as 1976 became 1977 and as 1977 became 1978 *Radio Times* coverage of *Doctor Who* became very a palid shadow of its former self. The artwork illustrations faded, as did most of the photo coverage with articles for the *Horror of Fang Rock* season being almost non-existent. The balance was partially restored by the article heralding Mary Tamm's introduction as Romanadvoratrelunder ("Romana or Fred . . .") which also dipped back into the show's past to interview other *Doctor Who* girl assistants including Carole Ann Ford, Deborah Watling and Wendy Padbury.

The advent of John Nathan-Turner as producer for *Doctor Who* boded better things for promotion of the series and the double page feature article to launch *The Leisure Hive* was a welcome uplift even though much of it concentrated upon an effusive interview with Adrienne Corri who played Mena.

Even the much awaited arrival of Peter Davison as the new *Doctor Who,* which made headline news on the BBC's nine o'clock news programme failed to net more that a one page customary interview with the new star.

Almost un-noticed though has been the increasing popularity of the John Craven Back Page feature in *Radio Times* which has tried to restore *Doctor Who*'s bruised pride somewhat. Over the past year or two it has given insights into the ageing of Tom Baker for *The Leisure Hive,* interviews with Andrew Smith and Matthew Waterhouse for *Full Circle,* given background to the *Five Faces . . .* season and rekindled interest in *Doctor Who* artwork thanks to a superb Cyberman illustration from *Earthshock* courtesy of Mark Thomas.

Next year is, of course, anniversary year for *Doctor Who* although nothing has been settled yet as to the extent of the BBC's publications coverage of the event. Last season proved that the series can still sell itself but with the likelihood of the show staying in a midweek slot a lot could well depend on how the *Radio Times* advertises the new series to compete with the offerings from ITV which, by then, will be augmented with the challenge from Channel 4!

EPISODE GUIDE

UNDERWORLD
Serial 4Y, 4 episodes

Episode One
On the edge of Space, where planets form from cosmic debris the doctor finds a Minyan spaceship desperately searching for the lost Minyan Gene Banks aboard the "P-7E". Almost at once the craft runs into a debris belt and the particles begin adhering to the hull like flotsam. With the ship's laser the crew try to blast free but it may already be too late.

Episode Two
The ship crashes into the planet which has formed around the "P-7E". But when they locate the Minyan survivors they find a crude fuedalistic system in operation dominated by the all-powerful Oracle computer. The Doctor and Leela, fleeing from the guards, take sanctuary in a mining truck but find it *en route* to the crusher with little hope of escape.

Episode Three
The Doctor's attempt to brazen it out with the Oracle has failed and now the insane machine has decreed he shall answer "the question that hangs over all". As Herrick learns the true nature of the Seers, the Doctor finds himself involved in a form of pagan sacrifice with a sharpened sword hanging Damocles-fashion above his head.

Episode Four
With a little double play the Doctor has successfully managed to take the real gene banks from the Oracle and substitute the booby trapped ones. As Commander Jackson's ship makes ready to lift off with the Minyans aboard a desperate race against time ensues. Can K-9 free the Doctor from the rock fall soon enough?

Tom Baker *(as The Doctor)*, Lousie Jameson *(Leela)*, John Leeson *(voice of K9)*, James Maxwell *(Jackson)*, Imogen Bickford-Smith *(Tala)*, Jonathon Newth *(Orfe)*, Alan Lake *(Herrick)*, Jimmy Gardner *(Idmon)*, Norman Tipton *(Idas)*, Godfrey James *(Tarn)*, James Marcus *(Rask)*, Jay Neill *(Guard Klimt)*, Frank Jarvis *(Ankh)*, Richard Shaw *(Lakh)*, Christine Pollon *(voice of the Oracle)*, Stacey Tendeter *(Naia)*.
Directed by **Norman Stewart**, Teleplay by **Bob Baker** and **Dave Martin**, Script editor **Anthony Read**, Designed by **Dick Coles**, Incidental music by **Dudley Simpson**, Produced by **Graham Williams**.

THE INVASION OF TIME
Serial 4Z, 4 episodes

Episode One
With no word of explanation the Doctor has returned to Gallifrey and has demanded his right to be proclaimed President (see *The Deadly Assassin).*Eventually, Borusa acedes despite the Doctor's almost insane attitude. At the ceremony the Doctor is crowned with the link to the Matrix but as he is the link glows red and the Doctor sinks to the ground in agony.

Episode Two
Still behaving totally erratically the Doctor has programmed K-9 to go to the power generating plant and destroy the units holding up the transduction barriers. This he does and Space Traffic Monitor Rodan can only stare agape as a large Vardan battle cruiser looms over Gallifrey. In the Panopticon a meeting of the Senior Time Lords is disrupted by the materialisation of the Vardan invaders. But the Doctor just laughs.

Episode Three
Angered by the seemingly traitorous actions of his Lord President, Guard Commander Andred has determined to assassinate the Doctor. Seeing him enter the TARDIS he follows him. Inside the Doctor is busy with K-9 trying to locate the Vardan invasion fleet and the source of their influence within the Matrix. He fails to see the young guardsman's staser being levelled at his head.

Episode Four
His mammoth act of mental and physical ordeal finally rewarded the Doctor has succeeded in repulsing the Vardan invaders. Now he is back in the Panopticon recounting the prosperous future in store for Gallifrey. Suddenly his audience falls silent. Spinning round the Doctor finds himslef confronting the forbidding sight of four Sontaran troopers, one of which raises a gun.

Episode Five Armed now with The Great Key the Doctor and Borusa make all speed back to the TARDIS and effect a temporary repair to the barriers around Gallifrey. At this news Stor commands Kelner to break into the TARDIS. This Kelner does by reversing the TARDIS's force field. As the interior dimensions are buffeted by negative energy the control room is moved spatialy perilously close to a Black Hole.

Episode Six
The Doctor operates the feared Demat Gun and suddenly the invasion of Gallifrey is over and his mind is wiped blank by the wisdom of Rassilon. Resigning as President the Doctor is a little dismayed when Leela and K-9 elect to stay on Gallifrey. He is not alone for long though and shortly after dematerialisation he trundles a large box into the control room marked, "K-9 mk II".

Tom Baker *(as The Doctor)*, Lousie Jameson *(Leela)*, John Leeson *(voice of K9)*, Stan McGowan *(Vardan leader)*, Chris Trancelll *(Andred)*, Milton Johns *(Kelmer)*, Tom Kelly *(Vardan)*, John Arnatt *(Borusa)*, Dennis Edwards *(Lord Gomer)*, Reginald Jessup *(Lord Savar)*, Chàrles Morgan *Gold usher)*, Hillary Ryan *(Rodan)*, Max Faulkener *(Nesbin)*, Ray Callaghan *(Ablif)*, Michael Mundell *(Jasko)*, Gai Smith *(Presta)*, Stuart Fell *(Sontaran)*, Derek Deadman *(Stor)*.
Directed by **Gerald Blake**, Teleplay by **David Agnew**, Script editor **Anthony Read**, Designed by **Barbara Gosnold**, Incidental music by **Dudley Simpson**, Produced by **Graham Williams**.

THE RIBOS OPERATION
Serial 5A, 4 episodes

Episode One
The search for the first segment of the Key to Time has brought the Doctor and his new companion, Romana, to Ribos with the Locator indicating the disguised artifact must be somewhere in the royal jewel room. As the Doctor tries to pick the locks to the jewel case Romana's curiosity leads her to the Sorievenzale den. Suddenly the portcullis begins to close and the monster awakes.

Episode Two
The Doctor's second search of the jewel room has proved fruitless with the Jethrik having already been taken by Unstoffe. He does meet Garron, however, who assumes the Doctor to be a policeman. Giving himself up Garron, the Doctor and Romana descend to street level only to find the Graff Vynda-K waiting for them. Coldly the deposed Monarch orders his guards to kill the three.

Episode Three
With help from the beggar, Binro, Unstoffe has found temporary escape from his pursuers in the catacombs. However, anxious to recover the Jethrik, the Doctor, Romana, K-9 and Garron are close behind. But so too is the Graff and his men. The four seek a hiding pace but a sudden noise alerts the Graff to their presence. Now there can be no escape.

Episode Four
The quickness of the Doctor's hand deceives Garron's eye and the TARDIS leaves Ribos with the Jethrik. All Garron and Unstoffe have left then is a ship full of the Graff's plunder(!) Aboard the TARDIS Romana touches the Tracer to the stone, transforming it into the first segment of the Key to Time. One down, five to go.

Tom Baker *(as The Doctor),* Mary Tamm *(Romana),* John Leeson *(voice of K9),* Iain Cuthbertson *(Garron),* Nigel Plaskitt *(Unstoffe),* Paul Seed *(Graff Vynda-K).* Robert Keegan *(Sholahk),* Prentis Hancock *(Captain),* Oliver Maguire, John Hamill *(Shrieves),* Timothy Bateson *(Binro),* Ann Tirard *(The Seeker),* Cyril Luckham *(The White Guardian).*
Directed by **George Spenton-Foster,** Teleplay by **Robert Holmes,** Script editor **Anthony Read,** Designed by **Jon Pusey,** Incidental music by **Dudley Simpson,** Produced by **Graham Williams.**

THE PIRATE PLANET
Serial 5B, 4 episodes

Episode One
The search for the second segment has taken the doctor to the planet Calufrax which is not there apparently because the planet Zanek is . . . Seeking an answer the doctor comes to the home of Balaton whose son is in the grip of a fever. Moments later a band of telepaths also arrive – The Mentiads – and despite a bid to intercede even the Doctor is struck down by their power.

Episode Two
Still seeking the truth behind Zanak's presence here in space the Doctor has asked Kimus to take him down into the mines of the planet from whence the world's riches originate. At the bottom of the shaft the Doctor finds Calufrax – being sucked dry like a leech victim; Zanak has materialised around it. Suddenly a group of guards open fire and they flee, straight into the path of the Mentiads.

Episode Three
Deciding on direct confrontation the Doctor goes to see the Pirate Captain but finds him in a less-than-forgiving mood when he seens his "dead parrot" shot down by K-9. Opening a panel on the bridge the Captan forces the Doctor to suffer the age old retribution of the priate – he must walk the plank. This he does and observed by the nurse, Mr Fibuli and the Captain the Doctor topples from the end . . .

Episode Four
Using the TARDIS The doctor effects an ingenious solution to rescue Calufrax (the second segment) from the trophy room on Zanak without upsetting the cosmic balance of the other "trophies". And to ensure the Bridge Terrors are never again used to perpetrate such unspeakable horror on other worlds; K-9's solution is simplest, "Piece of cake. Blow them up".

Tom Baker *(as The Doctor),* Mary Tamm *(Romana),* John Leeson *(voice of K9),* Bruce Purchase *(The Captain),* Andrew Robertson *(Mr Fibuli),* David Sibley *(Pralix),* Ralph Michael *(Belaton),* Primi Townsend *(Mula),* David Warwick *(Kimus),* Clive Bennett *(citizen),* Adam Kurakin *(guard),* Rosalind Lloyd *(nurse),* Bernard Finch *(Mentiad).*
Directed by **Pennant Roberts,** Teleplay by **Douglas Adams,** Script editor **Anthony Read,** Designed by **Jon Pusey,** Incidental music by **Dudley Simpson,** Produced by **Graham Williams.**

THE STONES OF BLOOD (STORY 100)
Serial 5C, 4 episodes

Episode One
Romana is waiting in the stone circle for the Doctor's return from the house of de Vries. She appears to hear his voice calling to her from the twilight of the forest and she follows it to a cliff edge. But there is no-one apparently there. Suddenly an unseen person pushes her from behind and with a piercing shriek she tumbles over the edge.

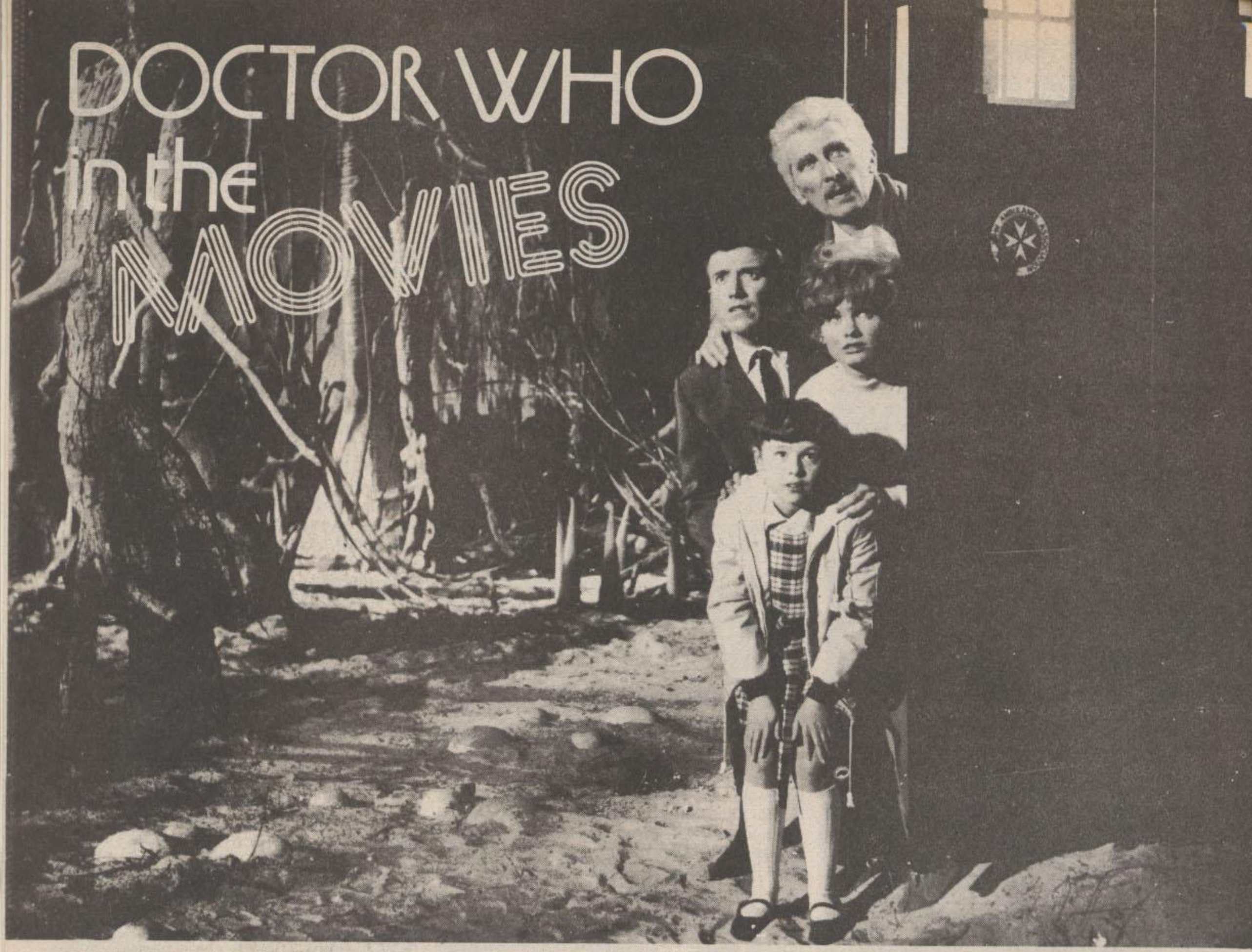
Episode Two
Having completed repairs to K-9, Romana has left the ship intent on finding the Doctor. Passing the stone circle she notices an eerie glow coming from it, and also encounters Miss Fay who goes with her to investigate. But as they approach the centre of the circle Miss Fay pushes her on to a spot and aims a long wand at her. Streaks of blue energy radiate outwards and Romana vanishes.

Episode Three
Vivian Fay, now in her true guise of Cessair of Diplos destroys the hyperspace machine being operated by Professor Rumford and K9. Aboard the hyperspace cruiser the Doctor and Romana are waiting for the machine to return them to Earth, hence they are surprised when Miss Fay materialises before them and tells them they are trapped in this empty dimension forever.

Episode Four
Recognising Miss Fay as the wanted criminal Cessair of Diplos the Megara justice machines carry out their sentence and transform her into stone, but not before the Doctor has taken the Seal of Diplos from around her neck. This item is the third segment. Back aboard the TARDIS Roman transforms it into its true shape but fitting the piece to the other two proves a wee bit difficult.

Tom Baker *(as The Doctor),* Mary Tamm *(Romana),* John Leeson *(voice of K9),* Beatrix Leahma *(Prof Rumford),* Susan Engel *(Vivien Fay),* Nicholas McArdle *(De Vries),* Elaine Ives Cameron *(Martha),* Gerald Cross *(voice of the Guardian),* Gerald Cross, Davis McAlister *(Megara voices).*
Directed by **Darrol Blake,** Teleplay by **David Fisher,** Script editor **Anthony Read,** Designed by **John Stout,** Incidental music by **Dudley Simpson,** Produced by **Graham Williams.**

DOCTOR WHO in the MOVIES



Earlier this year two of the earliest and most popular *Doctor Who* stories became available for the home video market. Not, sadly, the original BBC teleplays but the two cinema versions of Terry Nation's stories *The Daleks* (aka *The Dead Planet*) and *The Dalek Invasion of Earth* (aka *World's End*).

At present BBC Videograms are experiencing almost insurmountable problems in their bids to overcome Musicians Union, Equity, and Writers Guild objections to the release of BBC drama material on commercial video. Indeed within the last few months, as reported in *Screen International*, the planned "imminent release" of 360 BBC Drama Productions, including some material on *Doctor Who*, who has been shelved pending a radical rethink on the whole future and structure of the BBC Videograms label.

So, for the time being at least, and certainly for the next six months or so, the only *Doctor Who* video packages readily available are the Thorn/EMI releases *Doctor Who and the Daleks* and *Daleks: Invasion Earth 2150 AD*.

Most high street retailers of commercial videos now stock these two items although prices for buying them outright have tended to vary between £29.95 and anywhere up to £49.95 each.

However, being the sole representatives of *Doctor Who* currently on the market sales of these tapes have been quite encouraging and consequently several rental firms are now offering these films for hire at subsequently more reasonable rates.

Purists will doubtlessly be relieved to learn that both films are being marketed in their original, uncut form, *Doctor Who and the Daleks* having a running time of 83 minutes and the sequel running one minute over at 84 minutes.

The release of these two *BLC/British Lion/Regal Films* productions on video is merely the latest episode since the first one was unveiled to a packed Studio One, Oxford Street audience back in June 1965.

Both productions have recouped their costs many times over and though they are never likely to enter the *Star Wars* and *E.T.* brackets for highest grossing films they have, in their own modest way, contributed towards the survivial of *EMI Films Ltd* who bought the rights to all British Lion productions in the early seventies.

Way back in issue 8 of *Doctor Who Weekly* contributor Richard Holliss presented a very in-depth behind-the-scenes feature on the making of the two films, although since then some new information has come to light on these productions which perhaps merits timely update now that these two evergreens are once more invading living rooms in homes up and down the country.

The transition of the Daleks from the small screen onto Studio H at Shepperton (during the mid-sixties the largest film stage in Europe) began in the unlikely setting of the Piccadilly office of businessman Walter Tuckwell, an entrepreneur in the toy market for many years, saw the first television appearance of the Daleks and recognised they had great potential for exploitation inthe toy field.

At that time merchandising of BBC products was non-existent and so when Tuckwell contacted the BBC to sound out the possibilities of turning the TV monsters into products available over toy counters he was told firstly that no licensing procedures existed to cater for such a request, and secondly to forget the idea as the Daleks would not be returning.

Undetered Tuckwell got in touch directly with Terry Nation and between them succeeded in taking out an individual copyright on the Daleks which gave Terry Nation his 50% ownership on the creatures, and Tuckwell his license to manufacture Dalek products.

The gamble undertaken by the two men soon paid off as school playgrounds everywhere began filling with youngsters imitating the limbs outstretched, gliding motion of the Daleks. Demands for more Daleks flooded the BBC and as the *Doctor Who* office bowed to the pressure and

commissioned *The Dalek Invasion of Earth* it became clear that 1964 would see The Dalek Christmas.

Everyone in the commercial environment wanted to get into the Dalek scene and, as is well known, the BBC Merchandising wing came into being specifically in the first instance to make up for lost revenue as the boom continued.

The Daleks were everywhere by Christmas 1964 – in books, annuals, battery toys, construction kits and on TV shows as diverse as *Hugh and I* (sit-com), *The Roy Castle Show* (variety) and *Crackerjack* (children's entertainment). The only avenue left was film. Enter Milton Subotsky.

Subotsky, one of the stalwarts of the British Industry, was a producer known for his ability to make moderately budgeted films that were rarely unsuccessful in the cinemas. His personal penchant was towards compilation horror films such as *Doctor Terror's House of Horrors*. Impressed by the public reaction to the Daleks Subotsky approached the *Doctor Who* office in autumn 1964 for the rights to three *Doctor Who* productions (even though at that time *The Dalek Invasion of Earth* had not even reached the TV screens.) Rights were agreed to use the script for *The Daleks* with David Whitaker, almost at the end of his year's contract as Script Editor for the TV series, agreeing to handle the re-writes ►

necessary to change the on-going format of the programme into a tighter version more suitable for a film.

Contrary to popular belief the TV Daleks were never used in the making of *Doctor Who and the Daleks* nor its sequel. However, by taking out a copyright on the design of the Dalek, Terry Nation enabled the film makers to obtain access to Ray Cusick's blueprints for the Dalek casings, details of which were faithfully recorded by the film's design team.

Subotsky felt, however, that the TV Daleks lacked a certain visual impact needed for large scale motion pictures. The original Daleks on television were not much above five feet in height as photographs showing them with William Hartnell testify. while this worked fine in the confines of a small studio at Lime Grove with sets deliberately constructed to emphasise the claustrophobic interior of the Dalek city, they were felt not to be suitable for the very spacious environment of Shepperton where everything was being planned on a large and colourful scale.

Thus the dozen or so Daleks built for the film used Ray Cusick's design but with some modification. The bodies were made chunkier and slightly wider than their TV counterparts to facilitate operating them. Ironically the BBC themselves later rebuilt their own Daleks, making them bigger and wider to counter complaints by the Dalek operators of bruised shoulders and lacerated arms. These versions debutted with *Power of the Daleks* and have been used right up until the present day.

In addition the film Daleks were given extra height by the inclusion of enlarged fibre-glass fenders and taller sets of light valves. This enabled the Dalek operators to work the machines standing up if they wished rather than being confined to their little seats as on TV. Like the TV versions the eye stalks were fitted with lights with the Black Dalek also featuring the contracting iris used to such chilling effect in the series. The paintwork though was radically different. The five

original Daleks for the programme had been painted milky white which, due to the properties of reflection, showed up as gleaming metal under the harsh studio lights. With the film being planned in technicolor the need for more vivid colours was apparent, hence the rank and file Daleks were all presented in bluish liveries with the section leaders denoted in bright red and the Dalek Supreme in gloss black. The overall construction of the film Daleks from fibre-glass enabled the painters to achieve a startling shine to them with the use of car paints and primers.

Completing work on the Daleks the film makers were given the names and addresses of the TV Dalek operators plus the two voice artists Peter Hawkins and David Graham, and were given advice on the construction of a voice modulator by its Designer Brian Hodgson.

One element of the *Doctor Who* series the film makers were denied was the TARDIS. Although the exterior bore no copyright (owning more to the Metropolitan Police Force than the BBC) the interior, designed by Peter Brachaki and its associated hums, whirrs and dematerialisation sounds were regarded as exclusive to the series and the rights to use these were witheld which explains the film TARDIS interiors' resemblance more to a TV repair shop than to the glittering control room known and loved today.

Despite its use of the biggest sound stage in Europe for the scenes in the dead forest of Skaro and inside the Dalek city the overall budget for *Doctor Who and the Daleks* was less that £200,000 which is approximately the cost of one four part *Doctor Who* TV serial today.

Part of the reason for this tight budget was Subotsky's skill in economising on un-necessary elements. For example in choosing the Dalek extermination effect the film makers realised they could not duplicate the technique used in the series whereby the screen drops into negative caused by opening the aperture on an electronic camera too wide and generating over-exposure. To try this with a film camera would just cause a milky glare, thus an alternative effect had to be found. A perhaps obvious method would have been to add laser effects optically. However, at that time the triple head printer machines needed to do that kind of optical trickery existed only in the USA and it was considered too high an overhead to send the film masters overseas just for that. Opticals too are expensive luxuries as Hammer Films discovered during the making of *Quatermass and the Pit* which had the capsule opening sequence done in America for a very high sum of money.

Subotsky then approved the vastly more economical, yet still visually exciting, technique of fitting carbon dioxide fire extinguishers inside the Daleks achieving his extermination effects that way.

In selecting the cast Milton Subotsky chose Peter Cushing fo the title role in the hope of using his star billing as a promotion point in selling the film to the USA. Rising star Roy Castle was picked both for his popularity as a home entertainer and because he had already shown his ability to play semi-serious roles in the other Subotsky film that year *Doctor Terror's House of Horrors*. In determining the relationships between the central characters David Whitaker veered away from the TV format and introduced a line-up which would not require much in-depth explanation and introduction. Peter Cushing would play Doctor Who, an eccentric inventor who lived with his grand-daughters Barbara (Who?) and Susan (Who?) in a small terraced house in London. Ian Chesterton would be Barbara's somewhat accident-prone boyfriend with a habit of finding soft centres . . . The TARDIS was Doctor Who's invention although why it was shaped like a police box was never revealed.

It is interesting to note that the police box shell used in both films was based on the dimensions of a real Police Box unlike the TV counterpart which had to be scaled down slightly to enable the prop to fit into the goods lift at Lime Grove.

The technical side of the making of *Doctor Who and the Daleks* has been ably discussed by Richard Holliss in his *Doctor Who Weekly* article although it is worth adding here the significant contribution made to the film by music composer Barry Grey.

Grey, more associated with his work for the studios of Gerry Anderson, was picked because of his talents in the field of electronic music. As with the TARDIS the BBC were unhappy with allowing *Regal Films* the rights to use a version of the TV *Doctor Who* theme, thus knowing they wanted a score that sounded vaguely electronic, they approached Barry Grey at that time one of the few composers in this country to have had experience outside the BBC's Radiophonic Workshop, in working with electronic means of music making. Barry Grey had been accomplished in using electronic establishments to his music from as far back as his days of composing the main theme for *Fireball XL5* which utilised a very primordial form of synthesiser.

In Britain the promotion given to *Doctor Who and the Daleks* was quite extensive. Splash colour posters appeared on hoardings and along the length of the London Underground, tours and exhibitions featuring the Daleks were arranged. There were features in the press, in *TV 21* (which had a whole issue sponsored by *British Lion*), and in popular film publications such as *ABC Film Review*. Cinema managers in local areas were encouraged by their Directors to tout for audiences by approaching high street traders with elaborate "publicity kits" which owners were asked to display in their windows and along their counters.

The effort was well rewarded and throughout the summer of 1965 *Doctor Who and the Daleks* played to packed houses everywhere. The film's outlay was recouped ►

within weeks and the go-ahead to produce the second film was readily approved.

Only in the USA did the film do badly both in terms of promotion and commercial success. Unlike Britain where the film almost had its own weekly advertising in the form of the TV series the words *"Doctor Who"* and "Dalek" had no meaning in America and so the film was advertised and treated over there very much as a children's-only feature and not as family entertainment. In aportioning blame for the film's poor showing in the States Subotskty places the blame fairly and squarely on the shoulders of the Distributers who approached the film very much as a second billing production and hence did not go in for the aggressive sales methods adopted over here.

Nevertheless the home sales of *Doctor Who and the Daleks* were sufficient to more than justify the larger budget given out for the sequel film *Daleks; Invasion Earth 2150 A.D.*

A few format changes were suggested and approved for this, the second of the three planned Dalek films (by this time it was clear the Daleks had been the selling point of the first film and not *Doctor Who* therefore the possibility Regal Films might adapt *The Keys of Marinus* was dropped.) The TARDIS interior was streamlined to make it appear a little more home-like and hence more in tune with the TV concept. To this end some of the sporadic wiring and instrumentation was removed and more solid looking consoles, seats and doors added. Jill Curzon was brought in to replace Jennie Linden as Doctor Who's niece Louise (another Ms Who?) and the bubbling Ian played by Roy Castle was replaced by the bumbling Tom Campbell played by comic Bernard Cribbins. The name Campbell, incidentally was borrowed from the tv character David Campbell who became Susan Foreman's husband-to-be at the end of the serial. In the film the character of David was retained without a last name and without the romantic link with Susan which would have been difficult as Roberta Tovey's Susan was some ten years younger than Ray Brook's David.

The Daleks too underwent slight revisions. The Dalek cases were fitted with buttons to make the lights flash in sequence to the operators mouthing the lines. Previous to this, as described in Richard Holliss's article, the Daleks from the first film had had sequencers fitted inside the heads which caused the lights to flash randomly. The verticle slats around the midriff sections, premiered on TV in *The Chase,* appeared and in response to letters from fans and children the directive went out to script-writer David Whitaker – once more adapting Terry Nation's teleplay – to make the Daleks more murderous. Apparently the film makers had received many letters of complaint from children after the first film bemoaning that the Daleks had not been allowed to kill enough people. In *Doctor Who and the Daleks* only Geoffrey Toone's Temmosus had bitten the dust. Thus, for the sequel director Gordon Flemyng found himself choreographing several massacres as the producers bowed to the wish for more ex-ter-min-ations.

With a larger budget more money could be made available for such luxuries, denied the first film, as location filming, opticals, glass shots and especially for model work as accented by the superb Dalek spaceship built by Ted Samuels. Later re-used in a cheap

B-movie and ultimately sold to the BBC effects designer Mat Irvine after its auctioning off at the 1974 Shepperton Film Auction.

One sad aspect of the making of *Daleks; Invasion Earth 2150 AD* was Peter Cushing's state of health at the time. Illness kept him away from the studios for a long while during production although as soon as he was fit he returned to complete his revised role in the screenplay.

Peter Cushing has spoken of his two *Doctor Who* appearances as being among his favourite roles. Interviewed in 1972 for *Film '72* he explained to Barry Norman his great delight in playing *Doctor Who* for the popularity it brought him with younger children. He ascribed *Doctor Who* as being one of the most heroic and successful parts one could play and therefore a reason for its long run on television.

Sadly the second film did not do as well at the box office as its predecessor which is strange insofar as it is widely regarded as being the better of the two productions . . . It did recover its costs but over a much longer period of time, a period thought too long to merit further outlay for a third Dalek film.

Since ending their runs in the mainstream cinemas both *Doctor Who and the Daleks* and *Daleks; Invasion Earth 2150 AD* have enjoyed long track records as matinee fillers with hardly a school holiday going by without either or both films popping up at some local cinema to entertain further generations of the young and the not-so-young.

They first appeared on television in the summer of 1972 as part of a *Saturday Night at the Movies* season on BBC 1. Their second showings were more randomly scheduled. In the summer of 1973 a strike by Outside Broadcast technicians prevented the BBC from being able to show many sports fixtures including weekday coverage of cricket matches. As fillers for these blacked out transmissions the BBC showed firstly the compilation of *The Sea Devils* at a midday slot, and then the two films with a gap of a couple of weeks between them. Their final screenings, since films are bought for television usually on a three transmission only basis, was in the early summer of 1978.

Discussing both feature films writer Terrance Dicks describes them as terrible vehicles for *Doctor Who* but terrific material for fans of the Daleks. Thus, as long as children continue to be enthralled by Skaro's principle exports these films will continue to do modest but steady business.

As for that option of a third Dalek film, under the terms of the agreement signed by Regal Films all those many years ago Milton Subotsky still has an avenue open to him should he decide the time has come for the Daleks once more to return to the screen.

FANTASY FEVER

Britain's first and only fantasy media magazine is already gearing up for the Summer of Madness. Between now and the end of the year most of the scheduled major movies will be in the fantasy genre.

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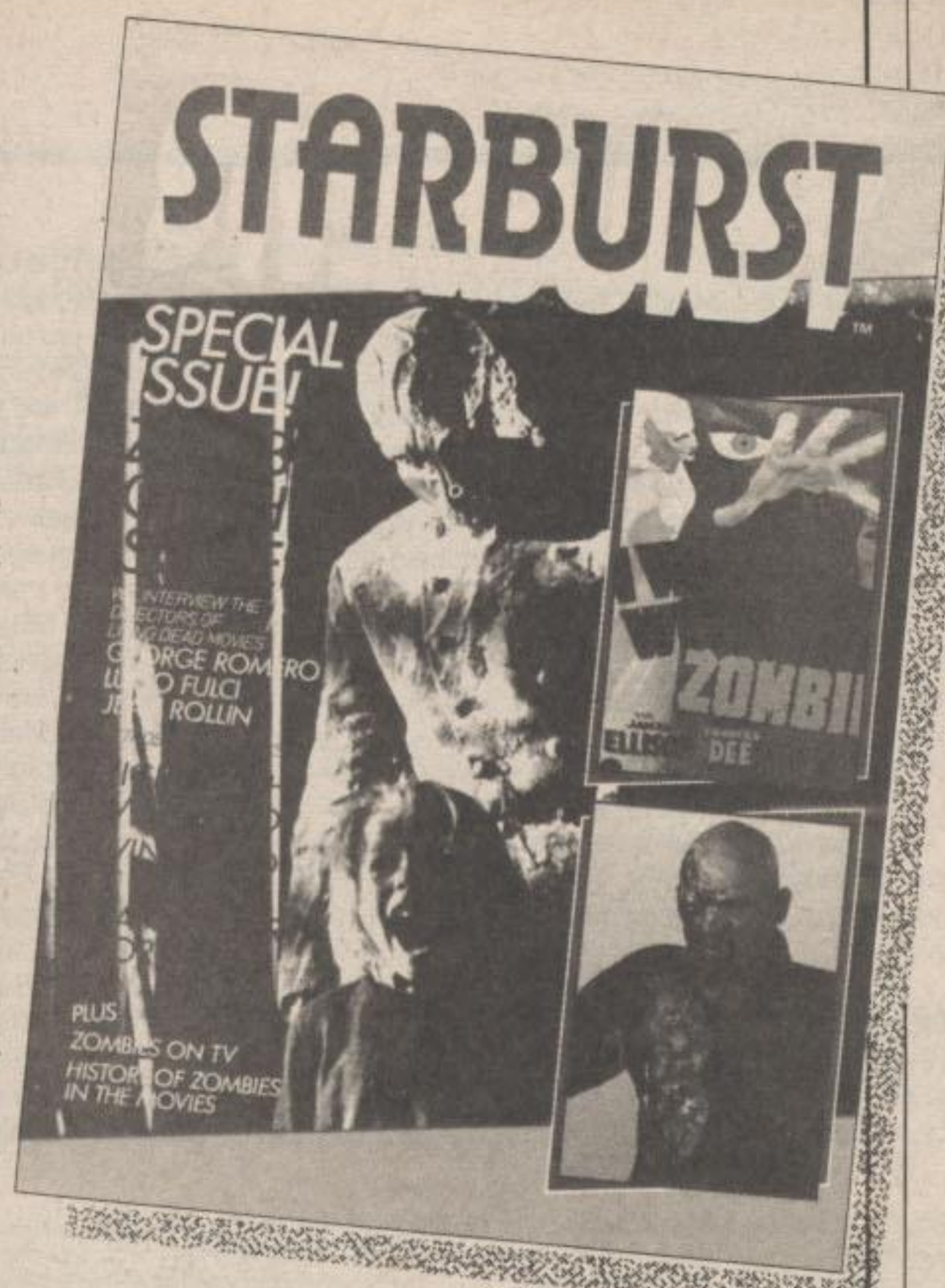

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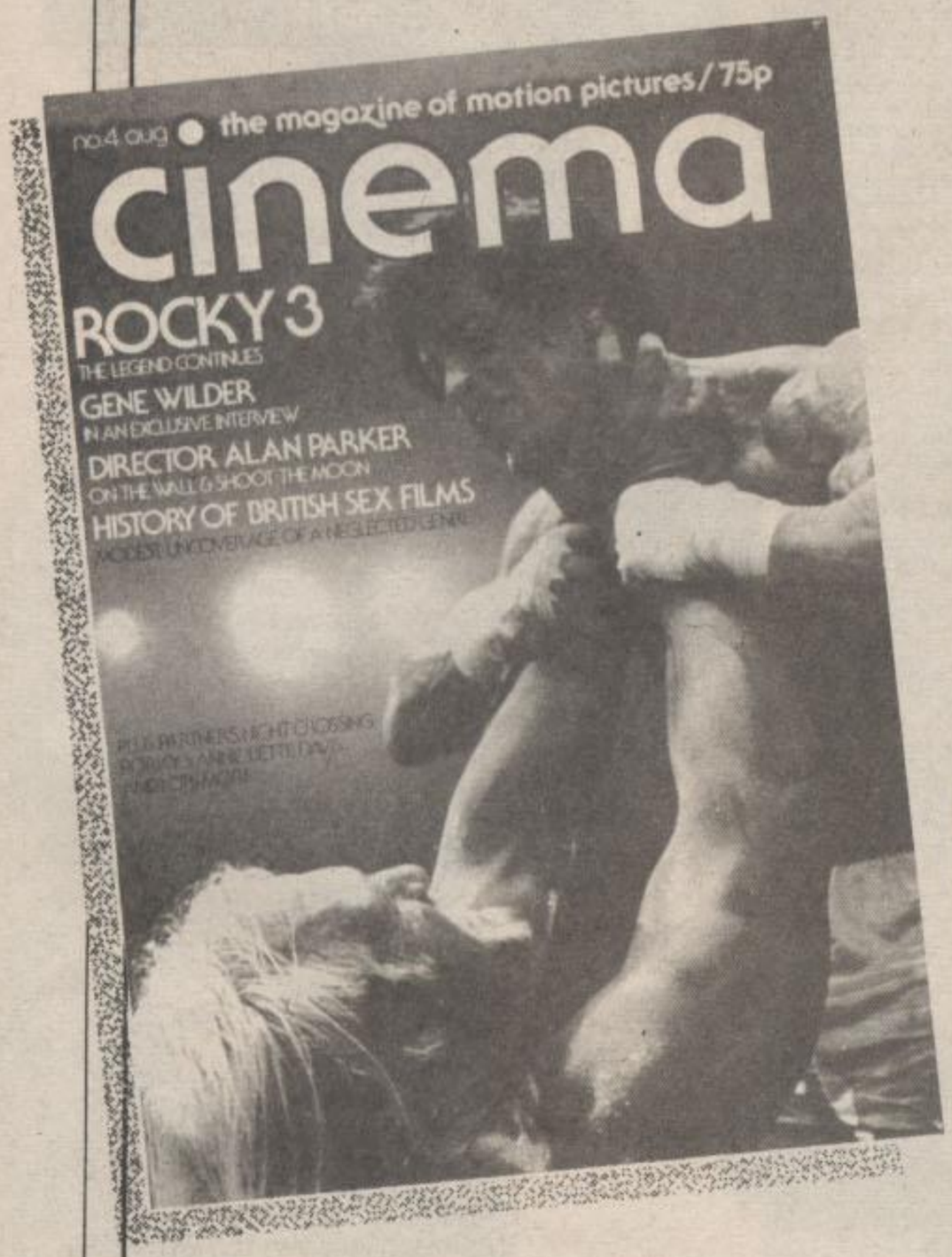

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Doctor Wh

THE SEA D

EPISODE ONE

On a visit to the Master, the Doctor and Jo learn from the governor of the prison, Trenchard, that a number of ships have disappeared in the area. They are assured that there is no chance of the captive escaping by using his hypnotic powers over the guards. After they have gone, it is clear that Trenchard is completely under the Master's influence, and is supplying him with scientific equipment.

The Doctor goes to the nearby naval research base where the only piece of wreckage found, a lifeboat, is being examined. He tells the officer in charge, Captain Hart, that charred markings on the boat show that the sinkings were not accidental. The captain is sceptical.

At a naval fort the workmen reconstructing it are attacked. When the Doctor and Jo arrive there the place is apparently empty.

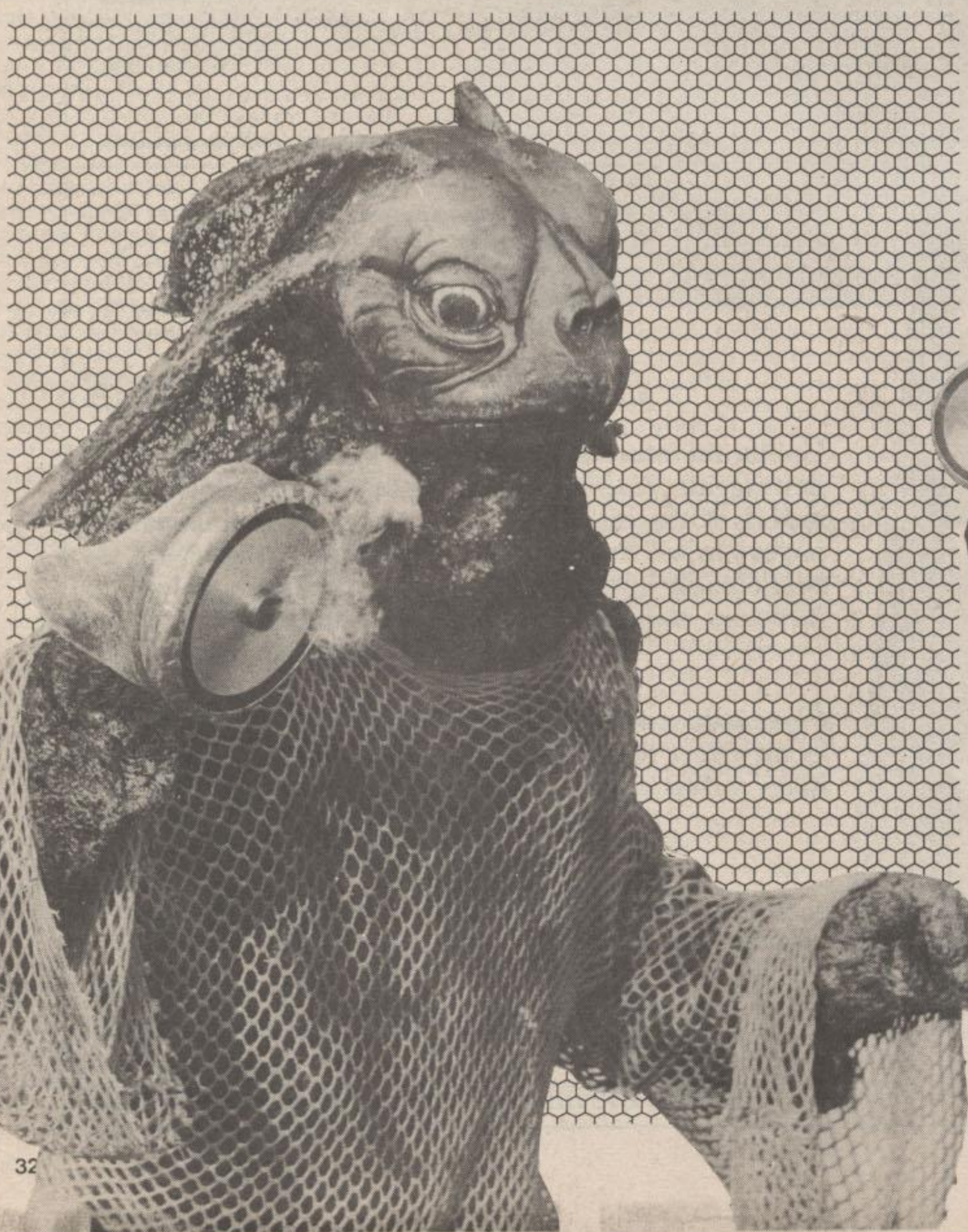
EPISODE TWO

There is a survivor who is now apparently mentally deranged – he says they were attacked by a Sea Devil. Then the Doctor, too, is attacked by one of the creatures, but manages to frighten it off. He recognises it as a kind of underwater Silurian – a relative of the species he encountered in the caves of Derbyshire. The Silurians regard Earth as their planet – and want it back. The Doctor manages to summon help by radio, and they are taken off.

The Master has persuaded Trenchard that he is working against the enemy who is sinking ships. The colonel lends himself to a plot by which the Master is to go to the research base and steal electronic epuipment.

At the base the Doctor is talking to Hart, and telling him that it should be possible to find a peaceful solution to the problem. They are interrupted by Trenchard, ostensibly paying a visit to discuss a game of golf. But while he is talking, the Master is raiding the storeroom for electronic spare parts. When Trenchard leaves, the Doctor and Hart again discuss the problem of the Sea Devils. Then Jo, looking out of the window, spots the Master.

With Jo, the Doctor goes back to the prison island, and Trenchard assures him that all is well. Realising that the man is implicated in some plot,



DEVILS

the Doctor sends Jo back to **UNIT** to ask for the immediate replacement of Trenchard and all his staff.

Trenchard suggests that the Doctor should see the Master himself, and then tells the guard at the main gate not to let Jo leave. In the meantime the Master attacks the Doctor, and there is a fight with knife and sword.

EPISODE THREE

They are interrupted by Trenchard, and the Master orders the Doctor to be held prisoner. Jo, however, has managed to get away.

Hart sends a submarine under the command of Ridgway to search the area where the ships disappeared – the seas round the fort.

The Master tells the Doctor that he is building equipment to contact the Sea Devils, for he intends to help them to regain control of Earth.

Hart's secretary, Jane, receives a message from Trenchard saying that the Doctor and Jo have returned to London, but certain descrepancies make her doubt its truth.

The Doctor, with Jo's help, manages to escape from the prison. They reach the beach, only to find themselves hemmed in on three sides – by guards, a minefield and a Sea Devil.

The submarine is captured and taken to the Sea Devil base.

EPISODE FOUR

With his sonic screwdriver, the Doctor manages to repel the Sea Devil and then, avoiding the mines and the guards, he and Jo escape to the naval base. The Doctor thinks the key to the whole situation is on the seabed round the naval fort.

At last Trenchard realises that the Master is up to no good, but it is too late. The Sea Devils, summoned by the Master, take over the prison and Trenchard and his men are all killed. The Master and the Sea Devils meet.

Hart and the Doctor arrive at the prison to find it empty of life. They decide to investigate the fort.

In a diving vessel the Doctor prepares to take a look at the sea bed. When the vessel is drawn up again, it is empty. ►

EPISODE FIVE

The Doctor has been captured and taken to the chief Sea Devil.

Walker, a politician, is sent down from London to investigate the situation, with full authority to take appropriate action. At once he makes his presence felt. He tells Hart that they will blow up the enemy's base.

The Doctor tries to persuade the chief Sea Devil to reach a peaceful settlement, but the Master enters and says: "The Doctor is your deadly enemy. He must be destroyed." The Master himself will help them to repair their faulty revitalisation unit, and thus bring all their colonies out of hibernation.

In spite of this, the chief Sea Devil seems to be willing to discuss peaceful terms, but then a depth charge attack begins. The Doctor manages to escape from his guard, and finds his way to the captured submarine crew. They retake their vessel and get away.

Hart manages to persuade Walker to stop the attack while there is still a chance of the submarine's survival.

At the Master's suggestion the Sea Devils send debris to the surface to give the impression that the attack has been a success. He needs spare parts to repair the revitalisation machinery, and proposes an attack on the naval research base.

The Doctor decides that he must return to make a last effort to achieve a peaceful solution.

EPISODE SIX

The Sea Devils, led by the Master, invade the base. By threatening the lives of all the humans there, the Master forces the Doctor to help him to repair his machinery.

Jo manages to escape through a ventilator in the room where she is imprisoned with Hart and Walker, and makes contact with the Doctor. He tells her to free the others, while he provides a diversion.

The Doctor adjusts the machinery to cause a fault which, by physically hurting the Sea Devils, takes all their attention. But he is forced to return to the sea bed with them and the Master. Now that he has repaired the machinery, the latter's usefulness is ended, and he as well as the Doctor is a prisoner. But, before they are taken away, the Doctor manages to make another adjustment.

The machine is switched on; the base and the Sea Devils are blown up. The Doctor and the Master escape, using the equipment left behind by the submarine, and reach the surface. They are picked up by a rescue helicopter. Apparently exhausted, the Master collapses, and when they land he is taken on a stretcher to an ambulance. But when the Doctor takes a look at the recumbant body on the stretcher he finds a member of the helicopter's crew. Suddenly the helicopter takes off, and the Master has escaped to fight another day.

DW COMICS UPDATE

Earlier this year readers may recall publication in this magazine of an extensive history of *Doctor Who* in the Comics complete with full listings of the stories and the comics to which they pertained.

However, due to a lack of comprehensive research material the listings were incomplete for the latter Jon Pertwee and the final Tom Baker stories in *TV Comic*. Hence a plea was put out for anyone who could help fill the missing gaps to write in.

True to the very strong following The Monthly enjoys the response in terms of letters, listings, samples, and even from one reader who volunteered to loan us his entire collection, has been superb and we are now able to complete our coverage of the comic strip adventures of Doctor Who.

Obviously in terms of sheer numbers it would be impossible to list all those who volunteered information for this update. However in compiling this article I am particularly endebted to Neil Roberts, Mark Chaloner, Russell Cook, Martin J. Wiggins, Tony Clark, Gary Anderson, Robin Freeman, and Marcus Claridge whose submissions have formed the bulk of this catalogue.

To recap the Pertwee listings first then we take up the history following the demise of *TV Action* and the transfer of the *Doctor Who* strip to the pages of *TV Comic* as from issue 1133 cover dated September 1st 1973.

COMMENT: *Doctor Who* is presented as a two page, black and white strip on pages 22 and 23 of *TV Comic*. Jon Pertwee stars as the Doctor and the strip is drawn by Gerry Haylock. All the titles which follow are those presented in the comic.

1) *CHILDREN OF THE EVIL EYE* Issues 1133 – 1138
A malfunction in the TARDIS hurles it forward in time to the Earth of the 32nd Century. Here the Doctor finds the world dominated by children led by the juvenile genius Oswald who is responsible for the mind-destroying machine, The Eye, which sapped the

wills of the adult population. The Doctor defeats The Eye in mental confrontation and he take Oswald to a planet where his I.Q. is only the average.

COMMENT: Arnold, one of the less faithful among Oswald's followers, joins the Doctor as a companion in issue 1138.

2) *NOVA* Issues 1139 – 1147
What appears to be a super-nova is in fact a defence mechanism for the primitive world of the Spidrons, arachnid creatures who survive by eating the intelligent though primitive humanoid creatures with whom they share the planet. The Doctor and Arnold lead the primitives against their oppressors.

COMMENT: Arnold leaves as from issue 1148

3) *THE AMATEUR* Issues 1148 – 1154
Returning Arnold to the 32nd Century the Doctor finds he has to escort a crippled prototype time machine back to the 19th Century. The machine's owner is the rich, amateur scientist Tobias Philby, but Philby is believed to be a practitioner of the black arts by the fanatical Rector of Treawtha who leads the villagers to burn down the inventor's home. In the afray the TARDIS transports the Doctor, Philby and his manservant, Thomas, forward to No-Man's land, 1914 where they must prove to their German captors they are not spies.

COMMENT: Gerry Haylock is replaced by Martin Asbury for the following one story only.

4) *THE DISINTEGRATOR* Issues 1155 – 1159
Back in the present day the Doctor is asked, by the C.I.D., to investigate a bank robbery where the entire vault door has been disintegrated and the vault itself left radioactive. The robbery has been perpetrated by gangland boss Sylvester whose next target, with Professor Pillbright's weapon, is The Bank of England. But the 'disintegrator' is, in truth, a Dalek and Pill-

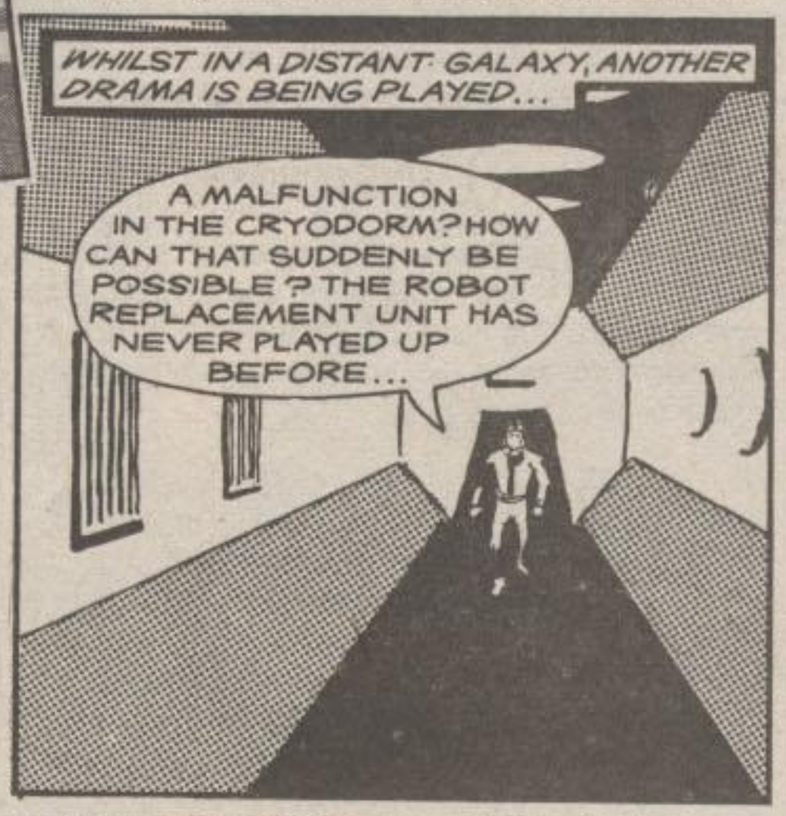
bright is in the employ of a Dalek invasion force present on the Moon. Their plans are uncovered by the Doctor who uses a neutron bomb to destroy their base.

THE WANDERERS
APPARENTLY held in space by the time lords, the Doctor begins to believe he has been imprisoned in the Tardis as a punishment for his recent adventures on the Moon. But then
SO I WAS WRONG IN MOVING AT SOME CONSIDERABLE SPEED
GOOD GRIEF! NOT ONLY AM I MOVING THROUGH TIME BUT ON AN ACCELERATED LINEAR PLANE!
HAVE I SINNED SO GREATLY THAT THEY ARE GOING TO HAVE DONE WITH ME FOR GOOD? THE OLD GIRL WON'T STAND THIS MUCH LONGER...
WHILST IN A DISTANT GALAXY ANOTHER DRAMA IS BEING PLAYED...
A MALFUNCTION IN THE CRYODORM? HOW CAN THAT SUDDENLY BE POSSIBLE? THE ROBOT REPLACEMENT UNIT HAS NEVER PLAYED UP BEFORE...
THE ANCIENT ASTRONAUT ENTERS A SILENT WORLD OF PERPETUAL SLEEP BROKEN ONLY BY THE HUM OF MACHINERY AND THERE...
MORJIN! WHAT ARE YOU DOING
YOU DOOM THEM TO CERTAIN DEATH! I CANNOT SEE OUR RACE EXTINGUISHED SO
THE ALIEN STARSHIP COMMANDER COMPELS HIS FINGERS TO OPERATE ONE LAST SEQUENCE OVER A SMALL CONTROL PANEL
HE'S DEAD! SO NOW I'M ALONE AND WHAT NIGHTMARE HAVE I INHERITED?
I SUPPOSE I SHOULD BE THANKFUL THAT HE ONLY HAD TIME TO RELEASE THE MALE HIS RESPIRATORY FUNCTION WILL BE FULLY RETURNED IN TWO GALACTIC HOURS.
AND SO WE FOLLOW THE ANCIENT INSTRUCTIONS...
I GREET THE LORDS OF THE ETHER AND BEG THEIR ASSISTANCE!
THE DOCTOR EXPERIENCES A STRANGE TINGLING SENSATION IN HIS HANDS AND SUDDENLY...
WHO SUMMONS THE LORDS OF THE ETHER?
THEY CALL ME THE DOCTOR. I AM ONE OF THE RACE KNOWN AS THE TIME LORDS AND DWELL ON THE LESSER PLANET EARTH.
THE DOCTOR BRIEFLY OUTLINES THE DISCOVERY OF THE TOMB BY THE ACHILLES ASTRONAUTS AND THE ENDEAVOURS OF EARTH GOVERNMENTS TO LEARN MORE...
YOU HAVE DONE US A GREAT SERVICE, TIME LORD. REMOVE YOURSELF AND THE EARTHLING FROM THE TOMB AND WE SHALL ACT!
THANK YOU.
INCREDIBLY, WHEN HARRY GODINO RECOVERS CONSCIOUSNESS...
HOW COME YOU'RE SITTING OUT HERE, SON?
WELL, LAST TIME I REMEMBER ANYTHING I WAS ON...
YEEHAW! IF I TELL HIM I WAS ON THE MOON, HE'LL THINK I'M CRAZY!
WHAT'S MORE, CAN I BE SURE I WASN'T WAS IT ALL A DREAM?
YOU WERE SAYING, SON?
ER... I WAS ON... ER... A HORSE!
AND DRIFTING IN SPACE...
POOR HARRY. I DON'T LIKE LEAVING HIM THERE BUT I THINK IT'S BETTER IN THE LONG RUN. I WONDER WHAT HAPPENED ON THE MOON?
THE ANSWER COMES MANY MONTHS LATER WITH THE ARRIVAL OF AN AMERICAN LUNAR EXPLORATION VEHICLE...
THAT WAS A BEAUTIFUL LANDING, HOUSTON. RIGHT ON THE BUTTON!
OKAY, INVESTIGATOR. WE'LL DO A SYSTEMS CHECK AND YOU GUYS CAN REST UP FOR THE BIG DAY!
BUT WHEN NEXT DAY ARRIVES...
ABSOLUTELY NEGATIVE CONTROL
BUT THAT'S IMPOSSIBLE. YOU MUST BE OUT. LOOK FOR THE FOOTMARKS AND THE OLD ACHILLES GEAR!
IT'S CRAZY! IT'S AS IF THE ENTIRE SITE HAS BEEN SCIENTIFICALLY CLEANED!
AND BUT IN DEEP SPACE...
I THINK IT WOULD BE ADVISABLE FOR ME TO STAY AWAY FROM EARTH UNTIL THINGS DIE DOWN A LITTLE!

5) IS ANYONE THERE? Issues 1160 – 1169
A new Australian device for sending messages into deep space causes freak weather storms on Earth when operated, and nearly destroys the planet Morrax. Despite the Doctor's pleadings the Morraxians plan to destroy Earth in retalliation with a neutronic missile. The Doctor succeeds in using the missile to reverse time and hence restore Morrax.

6) *SIZE CONTROL* Issues 1170 – 1176
The Tyrryxian people were served by an unintelligent race of Mantismen until an intelligent mutant emerge and led the Manti to freedom. The Doctor lands on a spaceship where he confronts the hideous Manti who can now control size. They have minaturised their own vessel in order to evade the Tyrryxian battle fleet which searches for them. The mutant leader intends to force from the Doctor the secret of time travel that will give them universal supremacy. But the Doctor is able to shrink the Mantis leader instead and restores the other Manti to their normal placid selves.

7) *THE MAGICIAN* Issues 1177 – 1183
The Doctor travels to the Middle Ages where he is wrongly accused of killing deer on the estate of Lord Geoffrey de Beauvain. Thrown into the dungeons he escapes with fellow prisoner, Haval – Lord Beauvain's man at arms – watched by the evil magician, Sigmus. Sigmus intends to use sorcery to transfer the soul of Sir Geoffrey into the body of his brother (the true Lord of this castle) and his own personality into the body of the Doctor. But with the help from Haval and the King's men the Doctor reverses the magician's spell, sending him and his evil master to their deaths.


WHILST IN A DISTANT GALAXY, ANOTHER DRAMA IS BEING PLAYED...
A MALFUNCTION IN THE CRYODORM? HOW CAN THAT SUDDENLY BE POSSIBLE? THE ROBOT REPLACEMENT UNIT HAS NEVER PLAYED UP BEFORE...

8) *THE METAL EATERS* Issues 1184 – 1190
Intending to blackmail the British government Professor McTurk and his daughter develop a new species of insect which feeds on metal. Foreign agents see the potential of these insects as weapons and murder him for them, but his last act is to release them all.
His daughter, Catriona, goes to the Doctor for help realising the bugs could destroy industry throughout Britain if not the world. The bugs finally attack the Blackpool Tower where the Doctor is able to kill them by turning the tower into a gigantic electro-magnet.

9) *LORDS OF THE ETHER* Issues 1191 – 1198
The American Achilles 1 Moon Project, to which the Doctor is temporarily attached as scientific advisor, has ended in disaster when an astronaut is mysteriously turned to stone, having first gone missing is a cave tunnel beneath the Moon's surface. With CIA agent Harry Godino aboard the TARDIS travels to the Moon where the Doctor discovers the tomb of one of the Lords of the Ether at the end of the tunnel. Despite an indiscretion by the American agent the Doctor is able to communicate with the Lord of the Ether and the tomb is sealed again from prying eyes.

COMMENT: Due to a publisher's error the first episode of *Lords of the Ether* went out under the title of *The Metal Eaters.*

10) THE WANDERERS Issues 1198 – 1203
The TARDIS lands the Doctor on the deck of a spaceship containing the cream of the now extinct Thusian race in suspended animation. The Thusians are looking for a new home but will not use force against an intelligent race. One of the members of the crew chooses to let the young decide their future and his last act is to awaken the dangerously unstable youth, Zeros who dreams of conquest and who intends to kill the Doctor and the last crew member, Alto. The Doctor defeats him though and uses the TARDIS to take the Thusians to a suitable world for colonisation.

COMMENT: Issue 1203, cover dated 4th January 1975, was the last appearance of the Pertwee strip in *TV Comic.* The next week the strip resumed with Tom Baker as the Doctor. ➤

Dr WHO
Trying to catch a breathing space between missions, Doctor Who embarks on another journey. He should have known the peace was soon to be broken...
AND
SUDDENLY
UHHHH!
THEN...
IT APPEARS I WAS RIGHT, BUT HE SEEMED TO SPRING FROM NOWHERE
HE'S BECKONING ME. I'D BETTER GO AND INTRODUCE MYSELF... HE LOOKS FRIENDLY ENOUGH!
A SHEER DROP, BUT FOR THIS ROPE, I'D HAVE STEPPED CLEAN OFF THE EDGE!
YOU SAVED MY LIFE, THOUGH I DOUBT YOU'LL UNDERSTAND WHAT I'M SAYING
THE FIGURE... IT'S VANISHING!
I DO, BUT THERE IS MUCH YOU MUST YET LEARN. SEE.

In completing the checklist of the Tom Baker *TV Comic* stories readers should refer back to issue 66 of *Doctor Who Monthly*. The guide printed therein listed the stories in order from issue 1204 to 1354 where the author's sources of reference ended. This commences from the point at which the issue 66 listing left off starting with story 23, *The Aqua-City*. Please note that all the story titles refered to below are those as printed in *TV Comic* save for *The Duellists* which is a fictitious title divised to identify the otherwise un-named Patrick Troughton strip from which this story was adapted.

COMMENT: From issue 1326 *TV Comic*'s Dr Who strip has been landscape in orientation along the otherwise vertically presented comic. Thus two pages of *Doctor Who* have been reduced and printed along one page of *Mighty TV Comic*.

23) *THE AQUA-CITY* Issues 1353 – 1360
On a distant world the Doctor and Leela are rescued from the super-strong robots, the Cyerans, by Kwella, one of the Atlanteans who, to their regret, built the robots centuries ago and must now hide from their tyranny. This is the last story to feature Leela.

24) *THE SNOW DEVILS* Issues 1361 – 1365
The TARDIS is directed to a monastery in the Himalayas where the Monks fear the Snow Devils. While the Doctor is in the monastery the Snow Devils drag away the TARDIS forcing the Doctor and the monk Chin-Lee to go in search of it. They discover the Devils to be Kurugs who crash-landed on Earth centuries ago. With help from the Doctor the Kurug ship is repaired and freed from the ice, allowing the paranormally powered aliens to leave in peace.

25) *THE SPACE GARDEN* Issues 1366 – 1370
The Doctor lands on a Dovan spaceship in a large garden chamber the Dovans rely upon for food during their long journey. The Doctor finds the Dovans ill from toxic waste which has seeped into the soil. He prepares and administers a serum but the waste has caused one planet to mutate into a large, aggresive monster. Then the colony ship is attacked by pirates. With careful manoevering the Doctor and the Dovan commander, Bendra, are able to use the mutant to crush the pirate invaders thus solving both problems at once.

26) *THE EERIE MANOR* Issues 1371 – 1372
Part of a meteorite lands in Darke Manor on Earth freezing the human occupants and causing inanimate object like a suit of armour, to be capable of movement. When the Kerolene Link aboard the TARDIS breaks down the Doctor lands his ship inside Darke Manor to effect repairs. Discovering things amiss he, and a guest called Renby, use the Kerolene Link fuse to create a force field to repel the attacking suit of armour while they trace the source of the phenomenon to the meterorite fragment. Using the Kerolene Link again the Doctor neutralises its energy.

COMMENT: From issue 1377 onwards *TV Comic* ceases to be a tabloid publication and reverts to its more familiar A4 format. The *Doctor Who* strip thus becomes two pages again although without any regular page position.

27) *THE GUARDIAN OF THE TOMB* Issues 1373 – 1379
The Doctor lends on a building site in East Anglia. An unexploded bomb has just been found but when it releases clouds of vapourous mist which takes control of men and machinery – such as several bulldozers – the Doctor determines the bomb is an alien tomb which landed on Earth many years ago. During an attack by the army on the mist it joins up with the skeletal body inside the tomb and becomes stronger. The Doctor divines the creatures live on energy and in the TARDIS creates an absorbing device to bleed the mist of its power.

28) *THE IMAGE MAKERS* Issues 1380 – 1385
The Turags, whose spaceship has crashed on the planet of the Bukats, fear the natives and use their superior technology to project hallucinations in order to protect themselves. So powerful are these hallucinations that exposure to them can even cause death. Therefore the Bukats believe, in turn, the Turags to be hostile invaders. In fact though the Turags are in desperate need of help to repair their atomic reactor before it goes critical and devastates the planet. The Doctor offers his services.

COMMENT: From issue 1386 *TV Comic* pursued the policy of reprinting some of its older *Doctor Who* strips with Tom Baker's face drawn over the top. Thus the Doctor could be seen with Baker's head but with, say, Troughton's clothes.

29) *THE DUELLISTS* Issues 1386 – 1389
Reprint of the Patrick Troughton story featuring the Quarks. See *Doctor Who Monthly* issue 63.

30) *THE AMATEUR* Issues 1390 – 1396
Jon Pertwee reprint, see above.

31) *THE MAGICIAN* Issues 1397 – 1403
Jon Pertwee reprint, see above.

32) *THE WANDERERS* Issues 1404 – 1408
Jon Pertwee reprint, see above.

33) *THE METAL EATERS* Issues 1409 – 1415
Jon Pertwee reprint, see above.

34) *MOON EXPLORATION* Issues 1416 – 1423
Jon Pertwee, reprint originally titled *The Lords of Ether*, see above.

35) *SIZE CONTROL* Issues 1424 – 1430
Jon Pertwee reprint, see above.

COMMENT: After issue 1430 which came out in May 1979 *TV Comic* and indeed *Polystyle Publications* dropped the rights to the *Doctor Who* strip. Thus a gap of around five months ensued with no *Doctor Who* strip being published anywhere until the arrival of *Doctor Weekly* by *Marvel Comics* in October.

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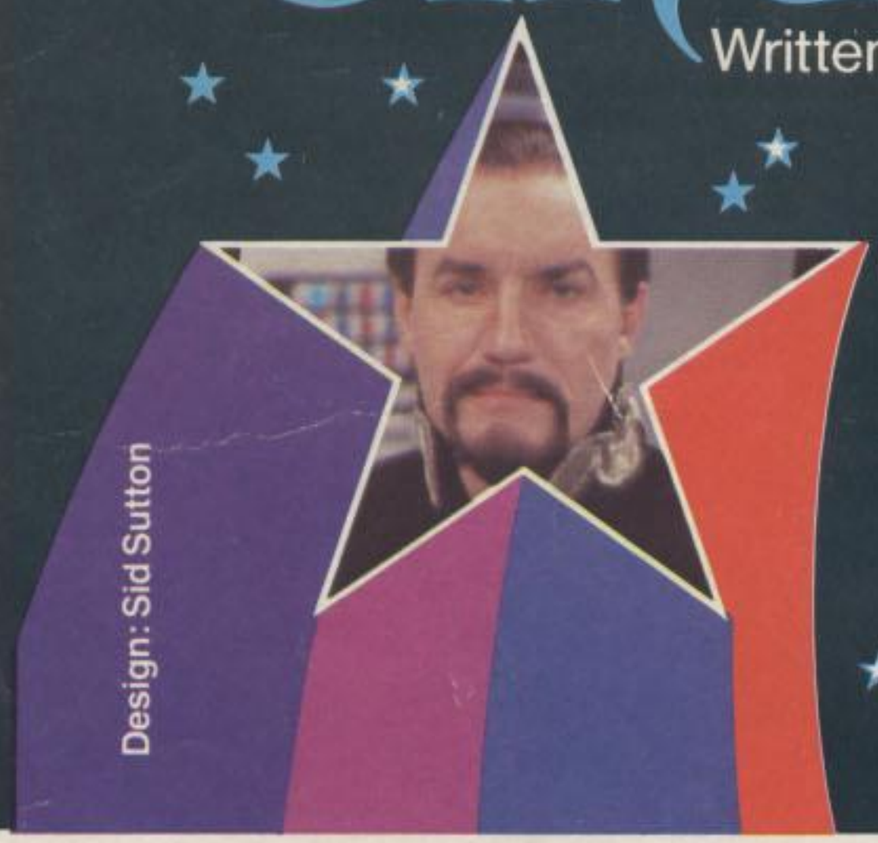

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